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*Illustrated Catalogue of the  
Antiquities and Casts of Ancient ...*

Art Institute of Chicago, Elbridge G. Hall, Alfred Emerson

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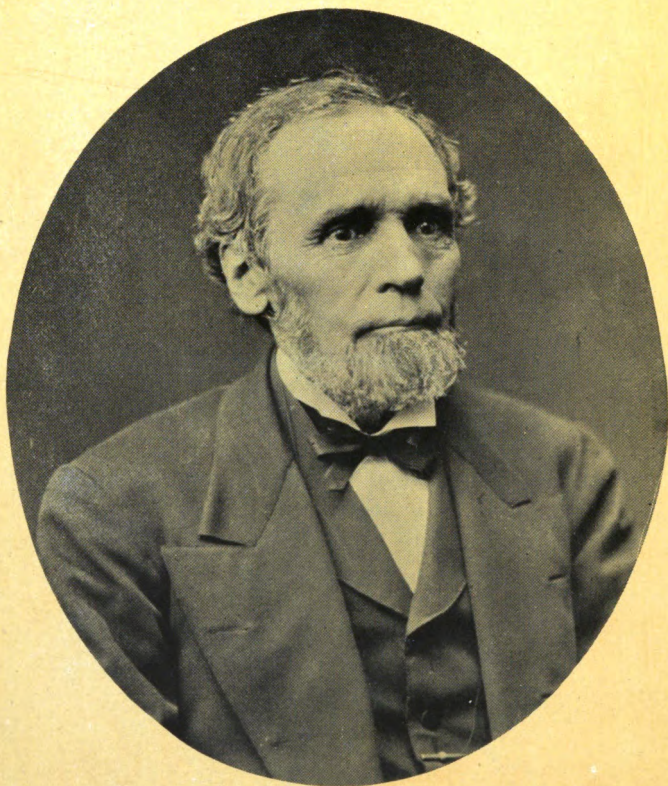
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ELBRIDGE G. HALL

Born in Rutland, Vermont, April 2, 1815; died in Chicago, April 13, 1877

THE ART INSTITUTE OF CHICAGO

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ILLUSTRATED CATALOGUE

OF THE

ANTIQUITIES AND CASTS OF  
ANCIENT SCULPTURE

IN THE.

ELBRIDGE G. HALL AND OTHER  
COLLECTIONS

PART I.

ORIENTAL AND EARLY GREEK ART

BY

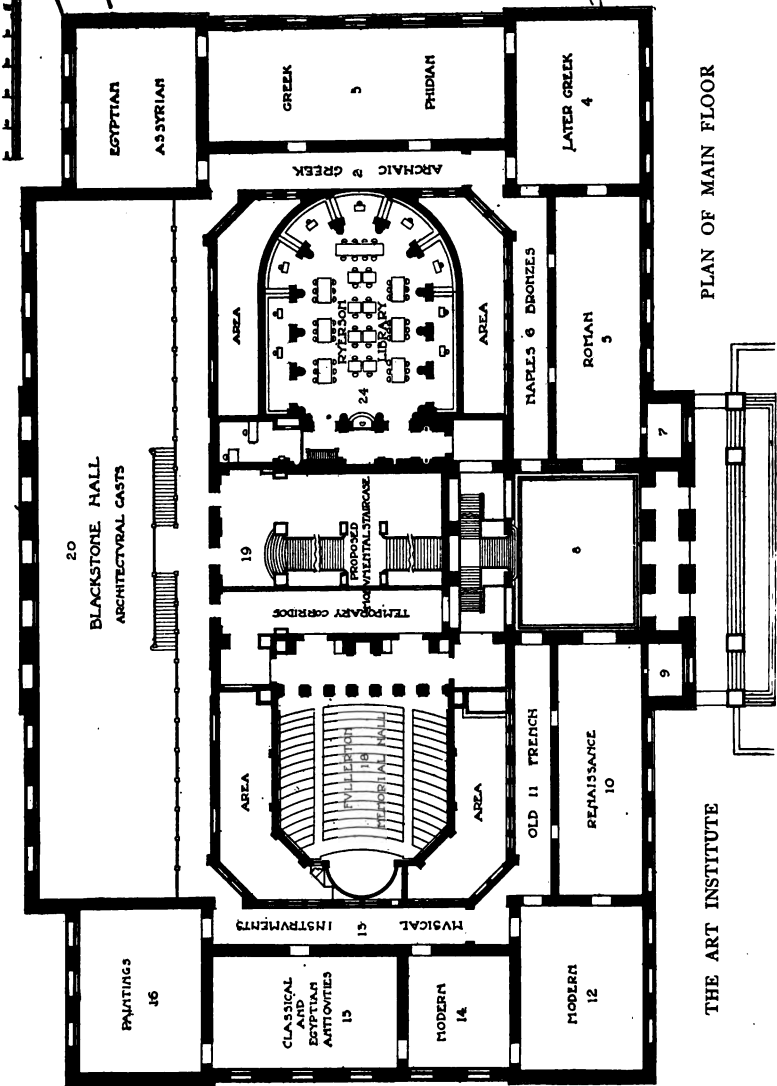
ALFRED EMERSON, PH. D.



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FOGG ART MUSEUM  
HARVARD UNIVERSITY  
G. Nov. 21-1931 Hoppin



## EGYPTIAN ANTIQUITIES.

THE GIFT OF HENRY H. GETTY, NORMAN W. HARRIS AND  
CHARLES L. HUTCHINSON.

### Room 15.

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The objects in this room are real antiquities, not reproductions. They have been collected as illustrative of the more usual applications of art in ancient Egypt, aside from architecture. A detailed catalogue is in course of preparation. Meanwhile the memorandum below will direct the visitor to some of the more important objects:

- Cases 1, 2, 3, (middle of room). Decorated Coffins and Mummy Cases.** The coffin in case B antedates the period of decorated mummy cases and is undoubtedly of the time of Abraham, that is, about 2000 B. C. The mummy case in case 2, is part of the famous discovery of the final burial place of the Pharaohs at Deir el Bahari, in 1881-6. The other, in case 1, containing the mummied body of a woman, which has never been unrolled, is of the late classic period.
- Case 4. Canopic Jars.** Funeral vases, of alabaster, used to contain the vital organs of the deceased.
- Case 5. Funeral Masks and Breast Plates,** of papier maché and beads; and other objects found in tombs.
- Case 6. Ushebtiu (or respondents),** figures of terra-cotta, porcelain, stone, wood, etc., placed in graves with the idea that they would act as substitutes for the deceased when called upon for manual labor. The wooden figure in the middle of the case, No. 74, is of about the time of Moses.
- Case 7. Stelæ** or gravestones, inscribed and decorated.
- Case 8. Bronze Objects.** Figures of gods, sacred animals, implements, ornaments, etc.

- Case 9. Figures of Deities**, mostly of pottery glazed in colors, and vessels of various forms.
- Case 10. Rings, Amulets and Jewels**, of pottery or faience glazed in colors, and of precious metals.
- Case 11. Beads**, of glass, precious stones and pottery or faience glazed in colors. This is one of the largest and most comprehensive collections in the United States.
- Case 12. Vessels of Alabaster and Glass.**
- Case 13, (Middle of room).** **Scarabæi** or seals in the form of the sacred beetle.

This collection of royal seals, about 650 in number, is one of the rarest and most complete series in America. It is surpassed by that in the Cairo Museum, in Egypt. It is almost a complete series from the time of Mena, the earliest known earthly potentate, down to the Christian era, when ancient Egypt passed out of history. The scarabs are made of a great variety of stones and gems, and bear the cartouche or signet of the monarch whom they represent.

- Case 14, (middle of room).** **Various Objects** of wood, stone, hematite (meteoric iron ore), flint, etc. The model of a boat, found in a tomb, is a rare specimen.
- Case 54.** Small objects, mainly ancient Egyptian, in bronze, terracotta, faience, etc.—figures of gods, ushebtiu, and animals; also lamps, tools, vessels, beads in breastplate and necklace arrangements, etc. *Presented by Joseph Rosenbaum, 1902.*

Upon the tops of the cases are pottery vases of various forms. In a frame on the north wall is an ancient papyrus manuscript, presented by Robert H. Fleming.

## THE ELBRIDGE G. HALL COLLECTION.

The Elbridge G. Hall Collection of Casts in Plaster from representative original sculptures was purchased for the Art Institute with funds provided by Mrs. Addie M. Hall Ellis. It bears by her direction the name of Elbridge G. Hall, a citizen of Chicago from 1849 to his death in 1877. In accordance with the wishes of the donor the collection includes only full size models of the original works in sculpture. These and the Institute's other collections of reproductions in plaster and staff occupy Rooms 1—5, 8, 10—14, and part of Blackstone Hall, in an order substantially chronological, except as the representative nations naturally remain undivided.

The sculpture of the ancient Orient has been assigned to a single sequence. This covers Egypt, Chaldea and Babylonia, the empire of the Hittites, Persia, and Syria. That is to say, the casts in the ancient Oriental section are from originals produced in Egypt and by the non-Greek populations of Asia Minor. Some late specimens betray the influence of the Greek and of the Roman civilizations, and art creations, on the eastern races, after they became subject to the sway of Greek kings and Roman emperors.

The sculptures, and the cognate pieces, of the ancient Occident, that is to say of pagan Greece and Rome, have been assigned to a second sequence. Every student of ancient sculpture knows how impracticable it is to draw a hard and fast line between productions of the Greek and of the Roman chisel. Roman magistrates and wealthy Roman citizens often collected Greek masterpieces, and ordered or



purchased copies of the old masters at contemporary Greek studios. The marble employed is sometimes our only guide as to whether a statue or a bust was carved in Athens, Asia Minor, or Italy. Yet this criterion fails. For the sculptured adornments of Roman buildings are sometimes of Greek marble. We also have thoroughly Roman subjects with Greek signatures, and thoroughly Greek subjects signed with the Roman names of Greek freedmen. The subject is, in fact, all that makes a work of sculpture Greek or Roman. The compiler of the present catalogue has studiously avoided the misleading use of the adjective Roman to describe the output of Greek studios during the centuries of Roman dominion, whether on Greek or Italian soil. He has even more scrupulously refrained from calling classical sculptures of unpronounced national type, and copies of old Greek works made in Republican or Imperial times, by the misnomer of Græco-Roman. The discriminating reader may very well consider the grouping of Greek and Roman productions in one sequence as too great a tribute accorded, already, to the relative unity of the classical nations, and of their sculpture.

Every studious visitor of the famous Old World galleries which own and continue to collect specimens of ancient sculpture is made aware, very soon, of the fact that most of their treasures are not often the original handiwork of the great sculptors of Antiquity. They are copies, in a large proportion, of those Greek masterpieces of the fifth, fourth, third, and second centuries which commanded the admiration of later ages. The late Greek copyist has often been doubtfully faithful to his original. More commonly, however, his faithfulness is, like that of a good modern copyist,

reasonably absolute. We gather this from the practical identity, in size and in the character of their execution, of many extant copies of the lost compositions in question. Masterpieces of bronze and of marble were most commonly copied in marble as the cheaper material of the two. Their usual accuracy finds its only explanation in the wide circulation, which prevailed in the ancient studio world as it does in the modern, of full size plaster casts from the more famous original works. It appears that wealthy patrons commanded the reproduction of well known statues for their country-houses often enough for the studios to keep models in stock. As the original statues which excited the admiration of Antiquity have perished with very few exceptions, our position as students of ancient art in its thousand-year cycle of definite and progressive evolution is not unlike the position of a person unable to cross the Atlantic, who is nevertheless able to gain a very clear conception of the performance of Old World painters by the aid of engravings, photographs, and stray originals. The museum which excluded antique copies of lost Greek masterpieces from its ken because they are not autoglyphs might be able to assemble exquisite specimens of original Greek work in bronze and marble; but it would put its visitors out of touch with the large sweep of ancient art as the recorded and recognized creations of the great Greek masters represent that art.

The first selection of the casts on exhibition here was based on tentative lists prepared by our foremost American historian of ancient sculpture, the late Mrs. Lucy A. Mitchell. Its relative adequacy, twenty years after purchase, is a witness to her large information and good judgment. Conditions of space, and the scant pecuniary resources of an unendowed

public institution, account for the omission of many important sculptures of more recent discovery, or to which the attention of the learned has but recently been directed enough to provoke their reproduction in plaster casts.

Spirited efforts have been made to supplement the acknowledged lacunae of the Elbridge G. Hall Collection within the limits of the available exhibition space and resources. The sections of French Gothic, Renaissance, and Modern Sculpture, and of American sculpture have received the richest accessions. It is legitimate to quote here the remark of a foreign critic that only two of the modern sculptors represented here are yet represented by casts in Dresden. The sections of ancient Oriental, Classical, and Italian sculpture have also been materially strengthened since the year of the World's Fair. The Oriental has had a large accession of plaster casts which were originally brought to Chicago by the Field Columbian Museum. The Classical section has been enriched by Mr. Higinbotham's handsome gift of bronze facsimiles of ancient sculptures and objects of decorative art found at Pompeii and Herculaneum. Both the Classical and the Italian sections have been increased, more recently still, by incorporations of fine terracotta facsimiles made at the Manifattura di Signa near Florence. The equestrian statue of Bartolommeo Colleoni, from his bronze statue at Venice, is another fine addition to our Italian sculptures, and dominates the other non-architectural sculptures in Blackstone Hall. The French Government's despatch of French Gothic and of classical French sculptures to Chicago at the time of the Chicago World's Fair (1893) opened a fine opportunity for the directorate of the Institute to contrive their retention in America upon the very generous terms that were proposed by France.

The major part of the other modern sculptures, of which the Art Institute exhibits reproductions, is composed of original models presented by contemporary American artists, and in their behalf by their admirers.

The Elbridge G. Hall Collection, and the Institute, are weaker, altho not entirely lacking, in exhibits to illustrate what old and modern sculptors have accomplished in England, Scandinavia, Germany, Austria-Hungary, Russia, and the Far East. Four or five times the area of the Art Institute's present sculpture galleries, and three times the present volume of exhibits will be required to do fuller justice than both can do now to the panoramic aspect of ancient and modern architecture and sculpture, and to the rapid advances of educational and applied science at the present time. The component elements, the resources, and the opportunities of our metropolitan population are so varied, and so splendid, as not to preclude an American primacy for Chicago in this matter as in others.



## ANCIENT ORIENTAL SCULPTURES.

**Rooms 1 and 2—Egypt, Assyria, Babylonia, Persia, Syria, Asia Minor, and Early Greece.**

The art of Asia Minor, including the rock sculpture of the Hittites, was influenced by that of Assyria and Babylonia. The latter nations, in common with Persia, owed their art to the Chaldeans, at the head of the Persian Gulf. Farther back this great art movement cannot now be traced.

But few remains of Chaldean art proper have come down to us, and its development in Babylonia was restricted by the scarcity of suitable material for sculpture. But its growth in Assyria and Persia, under more favorable conditions, was luxuriant. Assyria took the lead in its propagation, carrying it westward through Syria and Asia Minor. Egypt was an independent worker in the same field, and the influence of Greece, still archaic, was felt there. But the drift of all the living art west of India in those days was towards Greece itself, where, from the heterogeneous material thus acquired, was evolved a new and rational sculpture in which it is now difficult to find a trace of the original ingredients. Such traces were plain enough, however, before Greek sculpture reached its highest development.

The most imposing phenomenon about the art of Egypt is the fidelity to style and forms which enabled many national art forms to outlast thirty dynasties and nearly forty centuries, seemingly without let or break. But the old doctrine of the immutability of Egyptian art has failed to withstand the evidence of enlarged discoveries and of narrower critique. National character and power, statecraft, architecture, sculp-

ture, and painting had their ups and downs in Egypt as they must have them everywhere. The portraiture of the III, IV, and V dynasties, when Egyptian royalty reigned at Memphis, is keenly naturalistic. The sculpture and portraiture of the XVIII and XIX dynasties, when Thebes was the seat of royalty, are courtly and elegant.

A period of foreign invasion and of alien rule is known to have interrupted the even flow of Egyptian civilization and government for several generations. Yet the New Empire planted firm feet on the shoulders of the Old. A revised Egyptian chronology places the pyramid builder kings of the IV dynasty, Cheops, Chephren, and Mykerinos, in the third millennium B. C., and the reign of the great Egyptian conqueror Ramses II Sesostris between 1293 and 1226 B. C. Kambyzes, King of Persia, brought the native government of Egypt to a close under a XXVI dynasty of Saitic princes in 525 B. C. The perfected art of Hellas was only just escaping from the trammels of awkward conventions and of excessive formal simplicity. Had the Achaimenid kings of Persia who succeeded Kambyzes, and the Ptolemies who afterwards succeeded Alexander the Great as kings of Egypt, and their successors the Roman Cæsars all resided in some Egyptian capital as the Ptolemies did, these foreign princes would have worn the color of new native dynasties to the unsophisticated eyes of their Egyptian subjects.

A very slightly Grecianized Egyptian art and art industry produced a vast volume of monumental work, and of neatly executed articles of Egyptian bric-a-brac, under Egypt's Greek kings of the lineage of Ptolemy Soter, 306 to 30 B. C. This activity continued under the Roman Cæsars. The traditions of Egypt's native blood, language, religion, and art did

not die, but were only transformed, when the country accepted the new gospel of Christianity. The literary genius of Charles Kingsley and of Anatole France has made the vicissitudes and the moral struggles of Egypt's native and cosmopolitan people at this period familiar to English and French readers in *Hypatia* and *Thais*. And the excavation of early Coptic churches and cemeteries has furnished abundant proof, in thousands of well preserved Coptic tapestries and embroideries of astonishing worth, that the artistic faculty was as unquenched in Egyptian hearts and heads, by centuries of alien overlordship, as it remains under the same conditions today.

**Table of Egyptian Dynasties.**

Professor Jas. T. Breasted of the University of Chicago has kindly allowed this summary to be prepared in the main from a forthcoming work of his own on Egyptian history and chronology. He places the introduction of the Sothis or Sirius Calendar in 4241 B. C.

Dynasty	Capital	Date B. C.
I	This	3400
II	"	
III	Memphis	2980
IV	"	2900
V	"	2750
VI	Elephantine	2625
VII	Memphis	2475
VIII	"	
IX	Herakleopolis	2445
X	"	
XI	Thebes	2160
XII	"	2000
XIII	"	1788
XIV	Xois	

Old Kingdom

The Middle  
Kingdom



Dynasty	Capital		Date B. C.
XV	Invasion of the Shepherd Kings about		1700 (Steindorff)
XVI			
XVII	Thebes		The New Kingdom
XVIII	"		
XIX	"		
XX	"		
XXI	Tanis		Period of Foreign Domination
XXII	Boubastis		
XXIII	Tanis		
XXIV	Sais		
XXV	Ethiopian Invasion		Late Egyptian Period
XXVI	Sais		
XXVII	Persian Satraps		
XXVIII	Uncertain		
XXIX	Mendes		300
XXX	Sebennytyos		
	Persian Government		
	Greek Monarchis		
	Roman Empire		
	The Saracen Conquest		

1. **Three Panels from the Tomb of Hesi**, at Sakkara.

The originals, in the Viceregal Museum of Cairo, are of wood. On each one is carved in low relief a figure of Hesi, with a hieroglyphic inscription. These figures differ in details. The inscriptions also vary. Older, perhaps, than the IV Dynasty.

2. **The Sheikh-el-Beled** (Chief of the Village).

From a figure of locust wood in the Museum of Cairo, found in a tomb at Sakkâra, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. The most ancient well-preserved wooden portrait statue known. Egyptian, latter part of IV Dynasty, Memphite Period.

The feet are restored. The rest of the figure is in its original condition. The arms are carved separate and attached. The upper part of the body and the legs are bare. An apron hangs from the hips. In the hand is a long rod of office. The round head with its short hair, and the good-natured face are very lifelike. The eyes were put in. They consist of pieces of opaque white quartz with irises formed of rock crystal, and are framed with thin plates of bronze, the edges of which form the eyelashes.

### 3. Reliefs from the Tomb of Ti.

From the painted limestone carvings found in the mastaba of Ti, in the necropolis of Sakkâra, Egypt, where they remain. This tomb dates, like neighboring ones, from the period of the V Dynasty. Its occupant Ti held the positions of royal architect and manager of the pyramids of Kings Nefererkere, 2733 B. C., and Ra-en-woser.

The building is now almost entirely sunk in sand. It was discovered and excavated by Mariette Bey in the early fifties, and restored by the Viceregal Department of Antiquities. The mural reliefs are among the finest examples of the art of the Early Egyptian Kingdom. They occupy the sides of a large, pillared, quadrangular court, which was the scene of offerings to the deceased and of the sacrifices made by survivors in the deceased's behalf, and adjacent chambers. A contiguous walled recess, the *serdab*, contained statues of him; they remained ready at any time to receive and be animated by his immortal double, to which the Egyptians gave the name of *ka*. A flight of steps descended from an opening in the center of the court, and gave access, by a low subterranean passage, to the mortuary

chamber of the tomb's occupant. "Ti's figure appears frequently on the walls of his chapel, now surrounded by his friends, now superintending various rural scenes. We see him being entertained by music and dancing. Again, he is shooting aquatic birds in the marshes, or hunting hippopotami from a papyrus-boat. Fish sport in the water, and birds fly about among the papyrus. On one side of the tomb chamber Ti appears inspecting the harvest operations on his estate: the corn is reaped, and borne to the granary by asses; oxen and asses tread out the piled ears; the threshed grain is piled in a great heap with pitchforks, then sifted and winnowed; finally it is placed in a sack by a woman." From Lucy A. Mitchell, *History of Ancient Sculpture*, page 30. Elsewhere Ti and his wife inspect antilopes, gazelles, goats, stags, cattle, which the peasantry of his estates bring for sacrifice. These varied reliefs occupy whole walls of the tomb chamber. Five superimposed rows of oxen surmount one of poultry, on which the tame fowls are geese, pigeons, and cranes. Scribes keep tally of the shares of crops that are due from villagers. Carpenters and other artisans labor on Ti's constructions. His rustics plow, till, and sow. Rams tread in his planted seed. His neatherds and cattle are seen to ford a river. Thirty-six peasant women, who represent Ti's thirty-six farms, advance bearing offerings of meat, poultry, vegetables, fruits and drink, for their master's table. Bird snaring, fish catching, and the sale of fish convey an idea of the value of Ti's fishponds and fisheries. In short, the reliefs commemorate every phase of the life on an Egyptian grandee's place with touching fidelity. The animals are drawn with much naturalism. The men and women are drawn with less.



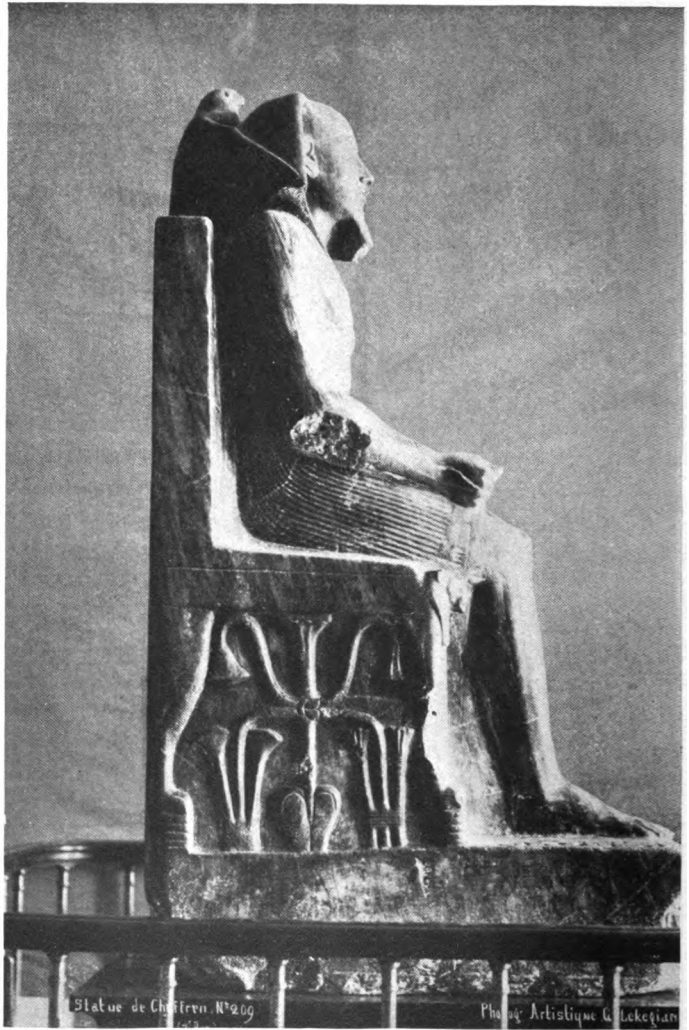


PLATE I.

KING KHAFRE OF EGYPT.

2869 to about 2835 B. C. From a diorite statue in the Museum of Cairo

Head and legs in profile, shoulders in front view, this is the regular presentation which Egyptian art gives to the human form. "It should be remembered", as Mrs. Mitchell aptly says, "that the human figure formed a part of the writing." It would therefore, naturally, become as inviolate as the lettered character itself. Attempts to introduce a truer profile are seen in the reliefs of different ages, but the random innovations of the artists were not accepted, and "writing killed art."

See Baedeker's *Egypt* pp. 139 and following for a full and illustrated account of the Tomb of Ti. The reliefs can be examined to better advantage in plaster casts than they can in the original; for the imperfect lighting of the partly underground tomb prevents their delicate detail from producing its full effect. The coloring of the reliefs contributed much to their clearness. In their uninjured state they differed very little from flat mural paintings, or from a bright-colored tapestry.

4. **King Khafre** (Chephren), builder of the second pyramid of Gizeh.

The original, of variegated diorite, now in the Museum of Cairo, was found in the well of the granite temple near the Sphinx at Gizeh during the excavation of that temple by Mariette in 1853. Khafre reigned in the IV Dynasty, but his statue is the work of a later period (Steindorff).

Nine statues of King Khafre with and without their heads were found in the shaft, thrown there, as some believe, in consequence of Khafre's posthumous unpopularity.

The king is represented in life size, seated on a throne which is borne by lions. At the sides of the seat are the

arms of Egypt, and a hawk on the back protects the king's head with outstretched wings.

5. **King Ra-en-Woser, or Weser-en-Re, seated.**

From a red granite statuette in the Museum of Cairo, found at Abusir.

6. **Sphinx, with the body of a lion couchant, and a human head, representing an Egyptian king.**

Forelegs stretched out straight in front and hind legs doubled under body. Tail curled around right haunch. The original, of black granite, in the Museum of Cairo, was discovered by Mariette at Tanis, in the delta of the Nile, in 1861.

On the breast of the statue is the cartouche of Pesebkhenno I of the XXI Dynasty, 1085—1067 B. C.; but this is a substitution for an earlier cartouche which has been chiseled out. Nor was Pesebkhenno the only usurper of this monument. He was preceded by Merneptah (XIX Dynasty) who effaced a cartouche of the Hyksos king Apepi (XVII Dynasty) on the right shoulder of this statue. Ramses II and Merneptah of the XIX Dynasty afterwards caused their names to be inscribed on the base of the statue. Such confusion of history was extensively practiced by Egyptian kings. Erman thinks that this sphinx and similar monuments may have originated in a local Tanite school before the Asiatic invasion.

7. **Head of a Sphinx.**

Portrait of an Egyptian monarch. Found at Tanis in the Delta, in 1861. The original, of dark stone, is in the Viceregal Museum of Cairo. The Tanite sphinxes are often attributed to the Hyksos who preceded the XVII Dynasty, and ruled Egypt for ten decades or so about 1700 B. C.; but they may be the monuments of earlier, native sovereigns.





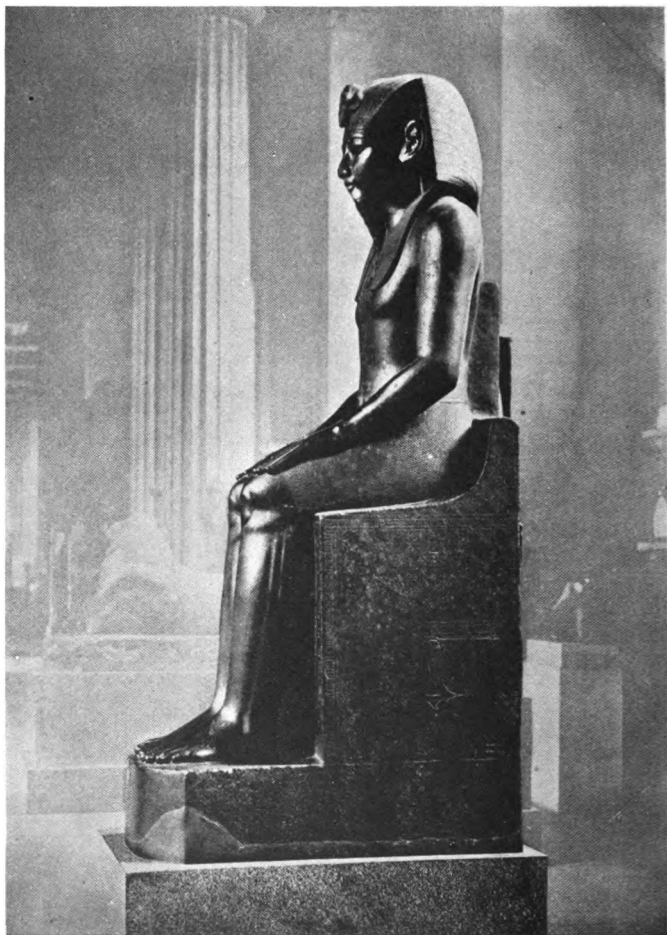


PLATE 2.

KING AMENOPHIS III OF EGYPT. XVIII DYNASTY. 1411 TO 1375 B. C.  
From a black basalt statue in the British Museum.

By permission of W. A. Mansell & Co., London.

The name of Merneptah, son of Ramses II, a king of the XIX Dynasty, is inscribed on the breast of the statue. Amenptah, more commonly known as Merneptah, was the only son of Ramses the Great who survived him. He reigned from 1226 to 1216, or a trifle longer. He carried on successful campaigns against the Libyans and their allies, the peoples of the Mediterranean. An inscription of his in the Museum of Cairo concludes a battle hymn with the words: "Israel is wasted and his seed is brought to naught." This is the earliest mention of Israel in Egyptian records.

8. **King Amenophis III** of Egypt (Amenhotep), 1411-1375 B. C.

From a seated statue of black granite in the British Museum. Egyptian, XIX Dynasty, Theban Period.

The two colossal statues near Thebes, one of which was called Memnon by the Greeks, were erected by this king. Amenophis III and Amenophis IV conducted a diplomatic intercourse with the kings of Syria, Babylon, and Assyria, of which the famous Tell el Amarna tablets in London, Berlin, Paris, St. Petersburg, and Cairo preserve the record. Jerusalem is mentioned in some of the letters as a stronghold, at that time, of a princely Canaanite vassal of the Egyptian crown, who describes the hostile Hebrews as overrunning the land of Canaan in the south.

9. **Head of an Egyptian Princess**, of the family of King Harmhab, 1350-1315 B. C.

Two copies, from a limestone original in the Museum of Cairo, found at Karnak. Egyptian, XIX Dynasty, Theban Period. Harmais or Haremheb (Harmhab) restored peace to the distracted empire after the ungodly innovations of Amenophis IV Ikhnaton, who tried to establish the worship of one god, the Sun, throughout all Egypt, and persecuted

contrary-minded idolaters with great ferocity. Harmhab was the virtual founder of the glorious XIX Dynasty, but is sometimes counted with the XVIII Dynasty. His successors, in order, were Ramses I 1315—1313, Seti I 1313—1293, Ramses II 1293—1226, and Merneptah 1226—1216 B. C.

10. **King Ramses II** (Sesostris) of Egypt, 1293—1226 B. C.

From a colossal, broken, granite statue, in the British Museum. Egyptian, XIX Dynasty, Theban Period. In spite of the colossal scale the workmanship is admirable, and the royal countenance has a pleasant and intelligent expression. The visitor can readily observe the roughening of the statue's eyelashes, eyebrows, and bonnet (the *klaft*), and the hollowing of its lips to receive the pigments on which the sculptor depended for his full effect.

Ramses the Great, or Ramesse, is the most celebrated of all Egyptian kings. He waged long wars with the Hittites of Asia Minor. The reliefs on the south side of his temple of Karnak record his treaty of peace with that nation, as made in the 21st year of his reign, 1273 B. C., by which North Syria remained Hittite and Palestine Egyptian. His activity as a builder of temples was enormous. The Great Temple of Abou Simbel, Nubia, for example, is excavated entirely in the solid rock, on the west bank of the Nile. Burckhardt discovered it in 1812. Belzoni, Lepsius, and Mariette laid it bare of the sand, which blows into it from the western desert, in 1817, 1844, and 1869. The restored façade is now protected from the sand by two walls. Each of the four seated portraits of Ramses II which adorned its front is 65 feet high. The battle of Kadesh in the Hittite War is represented on the N. wall of the rock temple's hypostyle hall. And an inscription in its forecourt commemorates the mar-



PLATE 3.  
KING RAMESES II OF EGYPT. XIX DYNASTY. 1293 TO 1226 B. C.  
From a colossal, broken, red granite statue in the British Museum.  
By permission of W. A. Mansell & Co., London.



riage to the Pharaoh of the Hittite King's daughter. Ramses II is frequently, but arbitrarily identified with the Pharaoh of the oppression.

11. **Head of the Ethiopian King Shabaka**, 712-700 B. C., wearing the white crown of Upper Egypt.

Intaglio-rilievo. Original of limestone in the Royal Museum of Berlin. 51x55 centimetres.

Shabaka was the founder of the XXV, Ethiopian Dynasty. This Ethiopian king of upper Egypt was the son of Kashta. He overthrew Bokchoris, the king of lower Egypt, and burned him to death. All Egypt fell into the hands of the Ethiopians. Shabaka assisted King Hosea of Israel, and the lords of other small Syrian states, against Assyria.

12. **Queen Ameneritis (Amenertais)**, of the XXV, Ethiopian Dynasty, 712-700 B. C. From an alabaster statue in the Museum of Cairo, Egypt, found at Karnak by Mariette.

The effaced cartouches are those of her father Kashta and of her brother King Shabaka of the XXV, Ethiopian Dynasty, the conqueror of Bokchoris.

- 13, 14, 15. **The God Osiris and the Goddesses Isis and Hathor.**

The last figure has the form of a cow supporting Psamtik under her chin. From statuettes of dark green basalt, found in the tomb of Psamtik (Psammetichos), "Recorder of the Offerings," at Sakkâra. The original statuettes, with two other pieces from the same tomb, are now grouped together in the Museum of Cairo. Osiris and Isis (his sister-wife) are seated. The gods wear the "Atef Crown," or the white crown of Upper Egypt, and two large feathers. The two goddesses wear the disk and horns, and Hathor's crown also has the "uræus" and the feathers. These XXVI Dynasty statuettes are good examples of Egyptian sculpture of the

Saitic period, 663—609 B. C. The Osiris in this group is duplicated. (See also Cases 8 and 9 in Room 15.)

16. **Opet Toeris, the Goddess of Maternity.**

Statuette. The original, of dark green basalt, is in the Museum of Cairo. Found at Thebes. Egyptian, Saitic period, VII century B. C. (See Cases 8 and 9 in Room 15.)

This goddess of maternity was regarded at Thebes as the mother of Osiris, and is represented there under the form of a pregnant hippopotamus. Her common epithet Toëris, "the great", often overshadows her right name Opet.

## ANCIENT ORIENTAL SCULPTURE CHALDEA

All the casts from Chaldean originals are in Room 1.

51. **Chaldean Record Stone.** Height 25 inches.

A rude cylinder with round top, ornamented with various figures in low relief. On one side, cut away to make a flat surface, is the figure of a king. A cuneiform inscription on the other side records the sale of a field in the reign of King Merodach Adan Akhi. Chaldean, about 1120 B. C. From a stone found at Hadji-Abad, Turkey, now in the British Museum.

52. **Mutilated Chaldean Record Stone.** From a monument of black stone discovered in the ruins at Niffer, near the site of Babylon.

The face of the stone is convex. A circular disk containing a large eight pointed star in low relief overlaps another circular disk. To the left is a smaller star. Below is a cuneiform inscription. The original is in the Royal Museum of Berlin.

The case in Room 1 contains:

**53, 1-8. Ancient Seal Cylinders.** From stone originals in the Royal Museum of Berlin.

1. The Seal of Gamil Sin, a primeval king.
2. God with Scepter, seated.
3. River God, seated.
4. Man with a Sacrificial Victim.
5. A Sunrise or Sunset.
6. Eagle and Swans.
7. Goats. From Surgul.
8. A Scorpion.

**54, 1-7. Stone Objects.** From originals in Berlin and London.

1. Hemispherical Seal Stone from El Hibba.
2. Cylindrical Weight with Handle. The subject is a bull and a calf before a hurdle. It is executed ad intaglio, as on a seal.
3. Weight. An elongated ovoid.
4. Arrowhead. From a flint one in Berlin.
5. Amulet. Head of a demon.
6. Head of a Priest. From a small marble found at Warka.
7. Chaldean Record of the Deluge. From two fragments in the British Museum.

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## ASSYRIA.

All the casts from Assyrian sculptures are in Room 1.

**61. Obelisk of Shalmaneser II** of Assyria, 859-823 B. C.

Original of black marble in the British Museum, found by Layard in the centre of the mound at Nimroud. Upon it is an inscription recording the conquests and other acts of the



king. Translated by Rawlinson. Each of the four sides of the obelisk is divided into five compartments, one above another, representing in low relief the bringing of tribute to the king, from Jehu of Israel, etc.. Erected 828—825 B. C.

62. **Sardanapalus I** (Ashurnazirpal of Assyria, 884—859 B. C.).

From a limestone statue about half life size in the British Museum, found at Nimroud, near the site of Nineveh.

63. **Winged Lion, with Human Head.** From a colossal high relief of white alabaster, a portal guardian, found by Layard at Nimroud. Now in the British Museum.

This figure adorned the gate of one of the buildings erected at Nineveh by King Ashurnazirpal, 884—859 B. C. Its composite nature is emblematical of courage, swiftness, and intelligence.

64. **Winged Bull, with Human Head.** From a colossal high relief of white alabaster, a portal guardian, found by Layard at Nimroud. Now in the British Museum.

The two figures described above show a curious contrivance for making them complete, no matter how viewed. In front the forelegs are parallel, as if the animal were at rest. On the side a fifth leg is introduced to take the place of the hidden foreleg. This extra leg gives the impression of walking.

- 65, 1-12. **Assyrian Mural Reliefs.** From alabaster slabs in the British Museum, found at Nimroud, near the site of Nineveh, by Layard, 1845-1850. (All except 65, 12 in Room 1.)

The impression of bigness, strength, and semi-barbaric dignity made by the Assyrian flat reliefs of ancient Nineveh is apt to cause the observer to overlook one of their greatest beauties, the decorative work on the costumes and other accessories. It is so delicate, and has been so much exposed



**PLATE 4**

**HEAD AND SHOULDERS OF A MAN-HEADED BULL.**

From the Palace of Assurnazirpal at Nimroud. Assyrian, British Museum.

By the Soule Art Company, Boston.



to injury, that it is now somewhat obscure; but a close examination (of the border of a robe, for example, in which floral, animal, and geometric motives are most gracefully harmonized) will show that the Assyrians of nearly 3000 years ago had a high standard of taste and skill in decorative design.

1. Two genii adoring the tree of life.
2. Kings and genii adoring the god Assur and the tree of life.
3. Eunuch and winged genius, attendants of a king.
4. King besieging a city.
5. Eagle-headed and winged deity, Nisroch, facing left. Fir cone in one hand, held up, and bucket in the other.
6. A winged deity or genius facing right with bucket in one hand and fir cone held up in the other.
7. Man with three pomegranates.
8. Same figure as 6, enlarged.
9. Similar figure, without pine cone and with a twig of five pomegranates in place of basket.
10. Two slabs from a representation of a royal lion hunt.
11. A wounded lioness at bay. From an alabaster slab of King Ashurbanipal's palace, 668-626 B. C. Found by Layard at Kuyunjik (Nineveh).
12. Part of a pavement, with lotos flowers and buds, rosettes, and palmette ornaments in very low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, found in the ruins of Kuyunjik, site of ancient Nineveh. Assyrian between B. C. 668 and B. C. 626. (Room 2.)

**66, 1-15. Assyrian Mural Reliefs.** From originals of alabaster in the Royal Museum, Berlin. (All in Room 1.)

1. King and winged genius (like 65,6) standing back to back. Zone of cuneiform inscription across both figures and the field.
  2. Gods, priests, or genii before a holy tree. Two horizontal compartments with zone of cuneiform inscription between.
  3. Same figure as 65,5, much enlarged.
  4. Four warriors in file, marching. Shields, swords, spears, as well as figures, all strictly parallel.
  5. Two archers, marching in file.
  6. War chariot in action, with four warriors.
  7. Warrior with a bull.
  8. Camp before a fortress.
  9. King with two armor bearers on the right. Horse led by a eunuch on the left. The two groups are walking away from each other.
  10. Two servants before a table under a palm.
  11. Royal lion hunt. May be another panel of the series 65,10. Here the lion is still on foot, though overtaken and twice hit.
  12. King slaying a lion.
  13. Flute player standing under a palm tree.
  14. Head of a winged figure with a horned cap.
  15. Head of a flute player. Fragment of a relief.
- 67. Standard Weight.** In the form of a lion. From an original of bronze in the British Museum. Found at Nimroud, near the site of Nineveh, by Layard, about 1847. Assyrian. IX century B. C.
- 68. Stele of King Sargon.** Front recessed and occupied by a life-sized figure in relief.

Edges covered with cuneiform inscription. The original,

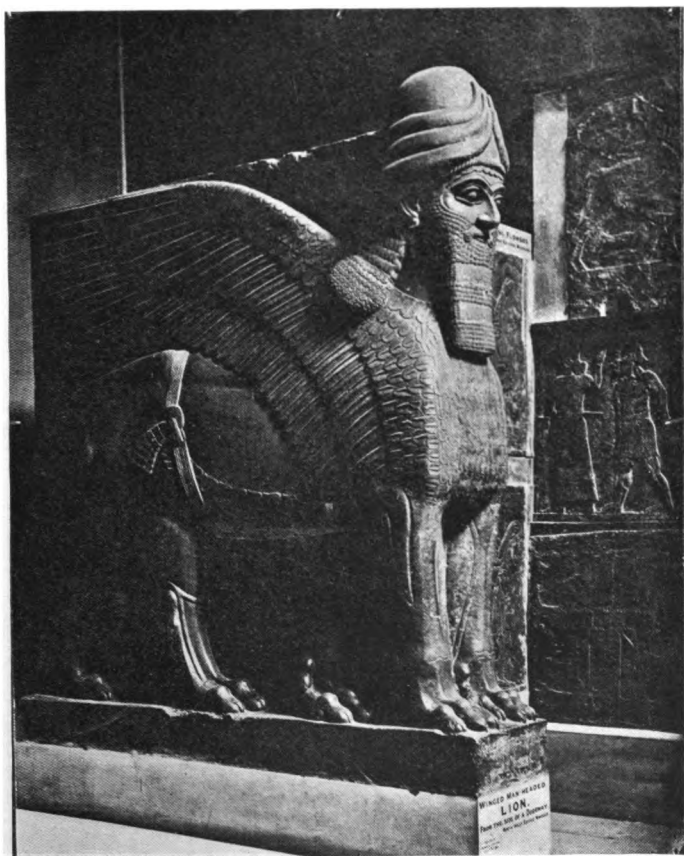


PLATE 5.

WINGED MAN-HEADED LION.

From the Palace of Assurnazirpal at Nimroud. Assyrian, British Museum.

By the Soule Art Company, Boston.



of dark stone, is in the Royal Museum, Berlin. Assyrian, about 710 B. C. Found near Larnaka, Cyprus. The inscription commemorates the subjection of that Mediterranean island to Assyrian overlordship.

69. **Bell, with Clapper and Hanger.** Original of bronze in Royal Museum, Berlin.

70. **Seal Cylinder.** Design: A god with bird legs. Winged disk over head. Original of stone in Royal Museum, Berlin.

### PERSIA.

All the casts from Persian sculptures and other remains are in Room 1.

81, 1-7. **Persepolis Low Reliefs.** From gray limestone slabs in the British Museum, found in the ruins of Persepolis, V century B. C.

1. Four men with staves and two with whips.
2. Man with staff (or soldier with lance?).
3. Man and horse. Man driving a chariot. Fragments.
4. Half length of a man.
5. Chamberlain and soldier of the guard, one on each face of a corner block.
6. Old seal cylinder. King on a sphinx. Original, of stone, in Royal Museum, Berlin. (Case in Room 1.)
7. Part of a cuneiform inscription. Lines horizontal. 13x17 in.

### ASIA MINOR AND NORTH SYRIA.

The Empire of the Hittites.

The Kheta of Egyptian chronicles on stone and papyrus, the Hittites of the Old Testament, the ΚΕΤΕΙΟΙ of the Iliad,



were a race of obscure origin and history which ruled far and wide in Asia Minor at a remote period; see entry under Ramses II in our Egyptian section. Their own recently identified sculptures, and unread inscriptions, are the most authentic record that exists now of the vanished Hittite civilization. The casts from Hittite sculptures are in Rooms 1 and 2.



HITTITE INSCRIPTION

Reproduced, by permission, from *Records of the Past* 1895, p. 244

91. **Rock Sculpture.** From a figure carved on a mountain side about twenty-five miles from Smyrna on the road to Sardis.

Herodotus described this figure 2350 years ago, but erroneously regarded it as a representation of Sesostris (Ramses II). The style of the relief, the costume, the figure and the hiero-

glyphic characters are not Egyptian, but of the Hittite type. (Room 2.)

92, 1-13. **Rock Sculpture of Boghaz-Koi** (Pterion, Cappadocia).  
Work of the Hittites, about 1350 B. C.

The originals are low reliefs in a long and narrow rectangular court cut in the side of a mountain of calcareous rock. The figures are carved on the natural rock walls of this court. They represent two processions, one coming down each side from the front and meeting the other on the end wall.

1. The heads of the processions, meeting. On the left is the leaders of the victors standing on the bowed heads of two figures. On the right are three female figures and one male, representing the vanquished, all standing on animals. (Room 2.)
2. Head of a figure (King?) from the left wall. (Room 2.)
3. Symbol from above this head: A winged sun resting on two pillars, between which stands the figure of a god with something like a gigantic lotos bud on each side and a small lotos flower at each foot. This piece is called a hieroglyph in the Berlin catalogue of casts. (Room 2.)
4. Two female figures from the right wall. (This cast is here attached to cast 5.) (Room 2.)
5. Figure under winged sun. (Room 2.)
6. Hieroglyphic inscription. (Case in Room 1.)
7. King with lituus, a sort of shepherd's crook, walking with a much taller figure. The latter has his arm around the neck of the king. From the left wall. (Room 2.)

8. Praying figure. (Room 1.)
9. Three warriors. From the left wall. (Room 2.)
10. Two goat-footed figures holding above their heads a half-moon-shaped object. From left wall. (Room 2.)
11. Winged figure with conical cap. From left wall. (Room 2.)
12. Incomplete figure, in three parts, with a lion face and the body of a lion upright forming each side. (Room 2.)
13. Miniature temple, with hieroglyphic characters. (Room 1.)

**93, 1-16. Sculptures in Senjirli, Asia Minor.** Casts from dolerite originals in the Royal Museum, Berlin. All these low reliefs are Hittite, except the first two. (All in Room 1.)

1. Fragment of a colossal statue—feet and lower part of robe. On the latter is an Aramaic inscription, a dedication to Panammu.
2. The god Hadad. Colossal statue with inscription on robe. Erected about 800 B. C., at Gertchin, near Senjirli, by Panammu.
3. Lion.
4. Man with battle axe. Corner block to 3.
5. Lion-headed god of hunting holding up a hare.
6. Bull.
7. God with trident and hammer.
8. Griffin-headed god with wings.
9. Two goats rampant against a tree.
10. Group in three pieces: Man playing guitar; another clapping hands; birds above both.
11. A winged griffon.
12. Human-headed sphinx, walking.

13. A sphinx with two heads, lion and human, walking.
14. A king with scepter and spear. Corner block to 13.
15. A warrior with shield and spear.
16. A woman with a mirror. Corner block to 15.

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### HITTITE SCULPTURES OF MAR'ASH.

94, 1-8. **Hittite Sculptures of Mar'ash.** Casts from granite and other stone low reliefs in Mar'ash, North Syria; also, from two other sculptures brought from that district. (All in Room 1.)

1. Stele with two figures seated on opposite sides of a crosslegged table. Hieroglyphic inscription.
2. Team of horses. Fragment.
3. Praying figure, standing by cross-legged table.
4. Stele. Two figures, each holding up a bird. Cross-legged table between them.
5. Torso of a statuette with inscription. Original of dolerite in Royal Museum, Berlin, found in Mar'ash. (Case in Room 1.)
6. Lion. Relief with hieroglyphic inscription. Original of granite in Constantinople, found in Mar'ash.
7. Fragment of tomb sculpture. Intaglio-rilievo. Original of stone in Mar'ash.
8. Seated female figure with child on knee. Something like a sistrum in left hand and mirror in right. Suggests the Egyptian goddess Isis with the infant Horus. Intaglio-rilievo. Original of stone in Mar'ash. (See Cases 8 and 9 in Room 15.)

95. **A Lion Hunt.** Two men on foot and two in chariot.

Low relief. Original of granite in Royal Museum, Berlin, found near Saktchegösu, North Syria. (Room 1.)

KOMMAGENE, SYRIA, PALESTINE, AND PAL-  
MYRA.

96, 1-3. **From Sculptures at Nimroud Dagb, Asia Minor.** (All in Room 1.)

1. Antiochus and Helios. From a low relief on the tomb of Antiochus of Kommagene. Antiochus favored Pompey against Caesar, and died 30 B. C. Original of sandstone.
2. An ancestor of Antiochus. From the above tomb.
3. The zodiacal sign of the Lion. A large lion in high relief, bespangled with eight-pointed stars. Crescent on breast. Along the upper edge of the field is a Greek inscription somewhat obscured. Original of granite. The eight-pointed star is also a characteristic feature of the Babylonian record stones 51 and 52.

97, 1-3 **Syrian Remains.** (All in Room 1, except 3.)

1. The Moabite Stone. From a thick slab of black basalt with rounded top in the Louvre, the stele of King Mesha of Moab, recording his battles with the Israelites, IX century B. C. The inscription is in Hebrew-Phœnician characters. The stone was discovered by Rev. F. Klein at Dibhân, in the land of Moab, Aug. 19, 1868. It was broken and the fragments were scattered. Twenty-eight of them (about two-thirds) were brought to the Louvre, where the restoration was made in accordance with a paper impression taken before the breaking. 46x24x14½ in.

It has been charged that this stone is a forgery; but the charge lacks verification. Israel and Edom,

children of Isaac, constituted with Moab and Ammon, the children of Lot, the four Hebrew peoples which settled the southern outposts of the later Aramaean immigration into the lands of Canaan and Heth. David incorporated the other three nationalities with the kingdom of Israel. Kings Omri and Ahab, his successors, made Moab tributary to Israel. Mesha of Dibon, then the lord of Moab, siezed the opportunity, which Ahab's death in the battle of Ramoth-Gilead created, to make himself and his people independent. In his famous inscription he recites how the country had fallen into the enemy's power and endured forty years of slavery by the wrath of Chemosh, and how by the grace of the same god the yoke is now broken and the Israelites ignominiously driven off. The Bible only states that Moab rebelled after the death of Ahab (2 Kings, Chap. I). But there is a full narrative of Jehoram's failure to subdue King Mesha and his stronghold of Kir Moab.

2. Temple Sign. From an inscribed stone of variegated marble. One of a number placed on a balustrade within the portico of the Temple in Jerusalem. Discovered by Clermont-Ganneau May 26, 1871. Preserved in the Imperial Museum, Constantinople. The inscription, in Greek, may be freely translated thus: "Let no alien pass within the balustrade surrounding this sanctuary, for the trespasser will be guilty of bringing about his own death." Other inscriptions were in Latin.
3. Helios. A bust of the Sun-god seen over two eagles,

between which is a small lion's head. From a high relief in limestone in the Royal Museum, Berlin. Found in Baalbek (Heliopolis). Crude, barbaric work. (Room 2.)

**98, 1-3.** From marble and limestone originals in the Royal Museum, Berlin.

1. Woman's head. From a marble sarcophagus lid, Phœnician. (Room 1.)
2. Phœnician basin, in form of a heavy, mortar-like bowl with four suspension rings in bulls' mouths. Hieroglyphics and intaglio decoration between. Original of marble in Royal Museum, Berlin. Brought from Sidon. (Case in Room 1.) Of questionable authenticity.
3. Phœnician Goddess seated in chair, with bowl held out in hands. Side view, facing left. High relief. Left side limbs completely in the round. Original of limestone in Royal Museum, Berlin. Found in Tyre. (Case in Room 1.)

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#### ARABIA.

**99. Sabaic Inscription.** With ornamented head-piece.

Original on limestone slab in Royal Museum, Berlin, found at Hadakan. (Room 1.)

**100. Fragment of a Vessel from Cyprus** (Kition).

The upper part. Wide mouth with narrow, vertical rim. One lug with small hole remaining, indicating suspension. Cypriote inscription on shoulder. Original of alabaster in the Royal Museum, Berlin. About 9½ inches high. (Case in Room 1.)

# A BRIEF ACCOUNT OF THE HISTORY OF GREEK SCULPTURE.

## FORMER MISCONCEPTIONS

During the XVIII century and in the first decade of the XIX, the term early Greek sculpture would have been understood to cover works of the Greek chisel of any date earlier than the period of Alexander the Great. Winckelmann, the great XVIII century critic and historian of ancient art, regarded the Apollo of the Belvedere, a work copied in Antiquity from a bronze original itself hardly earlier than the III century B. C., as representing the very prime of Greek art. The most eminent connoisseur at the beginning of the XIX century, Visconti, enunciated the singular dogma of the uniform excellence of antique sculpture from the Persian Wars to the Barbarian invasion of Italy under the late Roman Emperors. Such a doctrine was the denial of historical evolution in this branch of human activity. It can only be compared to Cuvier's conservative antagonism to Lamarck's theory of organic evolution as solving the great enigma of natural history.

## THE PARTHENON MARBLES.

Lord Elgin's removal of the Parthenon marbles from Athens to London in 1800, and their subsequent cession to the British Museum gave Occidental scholarship its first opportunity to judge of the character of Attic sculpture in the V century B. C. At this period extensive practical application of the surveys of Athenian temples by English explorers was already being made in architecture. The great Italian sculptor Canova,



himself the representative of a feeblér and softer style, was the first to proclaim authoritatively the supreme excellence of the sculptors of the Parthenon marbles. The Parthenon frieze became the lodestar and model of Canova's young Danish rival Thorvaldsen.

PHEIDIAS THE CENTRAL FIGURE IN THE HISTORY OF  
GREEK SCULPTURE.

Thenceforth the age, the works, and the personal figure of Pheidias of Athens, as the greatest, if not the most advanced of all Greek sculptors, have occupied the foreground of archæological discussion and supplied the central chapter in the history of Greek art. The term early Greek sculpture is now applied only to works earlier than the period of Perikles and Pheidias, or down to 450 B. C. The absolute predominance of Attic art over that of the remaining cantons of continental Greece, of Sicily and Magna Græcia in Italy, of the Greek islands, Asia Minor, and as far as the Scythian shores of the Black Sea dates from about 400 B. C.

THE AIGINETAN MARBLES.

The character of earlier Greek sculpture, and the relatively high excellence, coupled with a masculine severity, to which it had attained in some of the Dorian communities of Greece about the time of the Persian Wars, was clearly indicated by the literary testimony of Antiquity. The critical correlation of this testimony with the extant and newly discovered concrete remains of antique art constitutes a large part of the science of classical archæology. Early Greek art had, however, not been revealed to the eyes of scholars in an original example until the discovery in 1811, by a syndicate of German, English and Danish explorers, of the since widely known Aiginetan marbles. This title designates a series of fifteen lifesize statues

and numerous fragments which once formed the sculptural decoration of a Doric temple of Aphaia on the prosperous Dorian island of Aigina not far from Athens.

They were incorporated by purchase in the sculpture gallery of Prince, afterwards King Louis I of Bavaria, in Munich, the Glyptothek, who had them restored by Thorvaldsen in close adherence to the primitive style of their first execution.

These pieces supply the most familiar illustration of what is implied in the term archaic (early), so commonly employed in the discussion of the history and development of Greek art.

#### ORIENTAL AFFINITIES OF EARLY GREEK SCULPTURE.

The Aiginetan figures and the Apollo of Tenea, an even quainter statue from the neighborhood of Corinth, which was also acquired for the Glyptothek collection of Prince Louis, again raised the difficult question of the Oriental affinities of primitive Greek art, which Winckelmann had settled in the negative. Modern critics deny these affinities no longer. The independence of the Greek genius did not consist in ignoring Oriental traditions, but in breaking away from them.

Many archaic statues of the same general type as the Apollo of Tenea have been found since. The development of the type can be traced to the period of the most advanced Greek art.

#### SCULPTURAL POLYCHROMY.

The Aiginetan marbles further offered the first important document bearing on the Greek practice of coloring statuary in a more or less naturalistic manner. This practice was universal among the Greeks and all other artistic nations. The present custom of leaving statues white, which we have inherited from the Renaissance, is founded on an archæological blunder.

## ARCHAIC AND ARCHAISTIC SCULPTURES.

Comparison with original Greek sculptures of early date demonstrates the factitious character of many marbles formerly accepted as genuinely archaic. These works, which may be compared to the Preraphaelite paintings of the present day, are distinguished from the really primitive productions which their authors endeavored to imitate, as archaistic or pseudo-archaic. They date largely from Roman imperial times. For better comparison, and because they were often copies of really archaic works, they are here classed with the archaic.

## RELATION OF GREEK ART TO EGYPTIAN, ASIATIC, AND ITALIC.

For a fuller revelation of the nature of primitive Ionian and Northern Greek sculpture, of which the redeeming merit, in its greater laxity and incorrectness as compared with contemporary Dorian work, lies in its pictorial feeling or picturesqueness, Greek archæology is indebted to the successful researches mainly of English and French scholars. France and England have also accomplished more than other nations in the explorations, during the XIX century, of Egypt, Palestine, Syria, Cyprus, Chaldæa, Assyria, Persia, Lycia, Phrygia and the Hittite region of Asia Minor. The antiquities of these national regions have in many cases furnished abundant evidence of the fact and character of Oriental influences upon the early development of Greek art; in some cases, also, of the reciprocal influence of Greek models on the products of Oriental artificers. Early Italic and Etruscan art, on the other hand, appear to have received a determinant stimulus from Greece, both directly, and through the Hellenic colonists of Magna Græcia, without reciprocally affecting the more advanced art of Greece. The art of Rome derives from the Italic and Etruscan, and

came under the influence of the more highly developed Greek to such an extent as to obliterate the national elements in formative art as in literature. Alexander the Great and his successors in Bactria carried Greek art, both literary and formative, to India. There are few traces of the transmission of Indian notions, forms, or methods to Greece and Rome.

#### GREEK SCULPTURE AT THE MIDDLE OF THE V CENTURY B. C.

The stage of deficient proficiency in sculpture even at the great centers of Greek civilization, which immediately preceded the achievements of Athenian art under Perikles, has found abundant illustration in the V century marbles brought to light by the German government's excavation of the site of Olympia in the Peloponnesos. The Olympia pediment sculptures, and the nearly contemporary Victory of the Messenians by the Northern Greek artist Paionios, illustrate a stage of progress to which the German archaeologists have given the name of mild archaism.

The reader has gathered that some characteristics of early Greek art in sculpture survived to and into the age of Pheidias. Most of that master's acknowledged works, as recognized in numerous antique copies, partake of an archaic lack of freedom, even to the verge of quaintness. A backward sculptor like Sokrates, whose period of sculptural activity falls within that of his older contemporary, Pheidias, would retain the awkward methods of earlier Attic artists even more markedly.

#### THE PERIOD OF SEVERE AND EXTREME ARCHAISM.

Similar results have been obtained for the earlier decades of the V century by the French governmental excavation of Delphi, but are as yet largely unpublished. Our knowledge of the condition of Greek sculptural art in the VI and VII centuries B. C. has been greatly furthered by other results of

the Olympian and Delphian explorations, and more especially, too, by those of the French exploration of the island sanctuary of Delos, and of the Greek Archæological Society's remarkable discoveries on the Akropolis of Athens.

#### LACUNAE IN THE MUSEUM COLLECTION OF CASTS.

Many of the early marbles discovered by the French and Greek explorers of Athens, Delos, Delphi, and Ptoion have not been cast as yet, and this Museum possesses no reproductions of those that have. A similar deficiency must be acknowledged with respect to other important sculptures which considerations of space have excluded from the Institute Museum, or the plausible identification of which, as antique copies from notable works by distinguished Greek sculptors, is but recent.

#### PREHISTORIC GREECE.

The existence of a prehistoric Greek civilization of extraordinary antiquity, brilliancy, and widespread influence was revealed by Dr. Heinrich Schliemann's sensational discoveries at Troy-Hissarlik, Mykenai, and Tiryns. The authenticity and validity of Schliemann's finds was questioned at first; but it has been wonderfully confirmed by the striking additions which other explorers and investigators have since made to the stock of documents bearing upon the Mycenaean civilization.

The absence of reproductions from characteristic specimens of Mycenaean art must be felt as an unfortunate lacuna in any museum of classical archæology. As Kekulé felicitously says in his introductory essay on the history of Greek Art in Baedeker's *Greece*, the sculptured Gate of Lions of Mykenai is the portal under which all who would enter the precincts of the history of Greek sculpture must necessarily pass. It is nevertheless possible to regard the tympanum of the Gate of Lions as marking the close of a period rather than the opening of

one. The earliest stone figures found on Greek soil belong to the neolithic age. They are incredibly rude and usually very small. The slab in question is decorated with two lions facing each other in the pose of heraldic supporters. Of other



THE SERPENT GODDESS

A terracotta idol found at Knosos, Crete. From a photo-engraving in *Gazette des Beaux-Arts*, 1904.

specimens of Mycenaean Greek art, the motif seems equally Oriental. Few have been reproduced in plaster; but electrotype copies have been made of the Mycenaean goldwork, which formed a uniquely instructive exhibit in the Greek Building at the Paris Exposition of 1900.

## END OF THE MYCENIAN PERIOD.

Tradition assigns the Dorian conquest and partition of the Peloponnesos under the leadership of the Herakleidai to the year 1104 B. C. This event, whenever it occurred, seems to have overthrown the advanced civilization to which the Achaian monarchies of the Peloponnesos and adjacent regions had attained, and to have almost wiped out the tradition of the semi-Oriental, quasi-international, yet fundamentally Greek art of prehistoric times which is now known to us as Mycenaean. There is evidence that it survived a century or two longer at Amyklai in the Peloponnesos than elsewhere, Amyklai having become a sort of Lakonian Canterbury. The Dorian civilization itself was exceedingly rude and primitive, as became a race of warlike highlanders.

## ATHENS AND THE ATTIC GUILD OF THE DAIDALIDAI.

The Attic legend of the master-carver Daidalos, whose figure is but the personification of a guild of artificers, and of the progress gradually achieved in a slow development, point to Athens as one of the earliest and most influential Hellenic art centers. And the testimony of tradition as to sculpture is borne out by the analogy of early Attic pre-eminence in ceramics, and a number of other arts. The artistic movement which found expression in the woodcarving of the Attic Daidalidai may be conjectured to coincide with the later Athenian monarchy under the house of the Neleidai and Medontidai. The myth, to be sure, makes the eponymous hero of the carvers' guild a contemporary of Minos and Ariadne and Theseus. Argos and Epeios of Argos, the carvers of the vessel Argo and of the Trojan horse, attest the antiquity of similar guilds in Peloponnesian Argos.

## THE HISTORIC BEGINNINGS OF A NEW SCULPTURAL ART.

Cretan Daidalidai migrated to the Peloponnesos about 600 B. C. It is at this date that the authentic documentary history of the origins of Greek sculpture opens. It does so with accounts of the technical inventions by means of which statuary in bronze and marble came to take the place of the old-fashioned wooden idols. At the same period, the woodcarver's technique, becoming more ambitious, developed into the art of fashioning temple images and articles of palace furniture which were luxuriously inlaid or entirely incrustated with ebony, ivory, gold, and other costly materials. Pausanias, a Greek traveller of the II century after Christ, gives detailed descriptions of the famous cedar chest of Kypselos, and of several ornate plastic imageries of the principal Daedalid masters.

## INFLUENCE OF GREEK ATHLETICS ON GREEK SCULPTURE.

The notable intensification of the political and of the public athletic life of the Greeks, at about the same period, led to the establishment of the custom of erecting memorial statues of victorious athletes. The fine opportunity which the Greek athletic exercises continued to afford of observing the nude male form in action deserves to be noted. This influence was stronger among the athletic and warlike Dorians than among the other tribes. The more graceful social life of the Ionian communities, and their contiguity with the luxurious Orient, seem, on the other hand, to have favored a livelier development of the art of painting. The extant remains indicate the Ionian preference for a pictorial style of sculpture, in which the draped figure predominated over the nude, and the bas relief scene over the statue in the round.



## DORIANS AND IONIANS.

Greek simplicity was a Dorian reaction from the cosmopolitanism of the early Achæians and the pronounced Orientalism of the later Aiolians and Ionians. It was among the aboriginal population of Attica, which had come under the rule of an Ionian nobility, in the islands of the Greek archipelago, and on the shores of Asia Minor, that art took refuge and gained a new ascendancy after the Aiolian and Ionian migrations. It was through Dorian occupation of the isles of the sea, notably of Crete, and later of Asiatic, African and Italian shores, that art found its way back to the leading Dorian communities. The part played in this movement by the new Dorian settlements in Crete and Sicily was very considerable. The new sculptural art of continental Greece was grafted on a thoroughly indigenous stock. For such was the immemorially popular Greek art, rude in its beginnings, but at the last highly perfected, of carving wooden images or idols of the gods and goddesses for purposes of worship and devotion.

## THE RISE OF PERSONALITY IN GREEK ART.

The illustration of early Greek art, as distinguished from prehistoric Greek art, begins with specimens of sculpture in bronze, limestone and marble which are approximately contemporary with the beginnings of the art of coinage among the Greeks. And indeed it is in the domains of architecture, of industrial art and ornament, especially in the inlaying of weapons with precious metals, in gem engraving, and above all in decorated earthenware, rather than in that of sculpture, that the materials for tracing the origins and earliest development of Greek art and civilization are found in noteworthy abundance.

From the second half of the VI century B. C. onwards, the different tribal and local art schools assimilated each other's relative excellences with great rapidity and freedom. Hand in hand with the technical progress achieved, the training and personality of the individual artist becomes more and more the determinant factor in his productions. It is possible, however, to trace the influence of the tribal predilections down to the time of Alexander the Great, and perhaps to the very end of Greek art. The Greek fondness for athletics likewise made itself felt as long as classical Greek art endured.

#### THE PERIKLEIAN PERIOD.

Perikles was a member of the family of the Alkmaionidai. This noble Athenian house claimed descent from the ancient kings of Athens. It played a part in Athenian politics analogous to that which the House of Orleans has recently played and still plays in French. Perikles succeeded, without resorting to an actual coup d' état, in establishing a one man government under the name of a republic. This is the exact phrase used by the historian Thucydides. Professor Furtwaengler of Munich has, in his much discussed book, "The Masterpieces of Greek Sculpture," put forward the plausible theory that the monarchical traditions of his house had much to do with his policy of converting Athens into an art center of more



TERMINAL BUST OF PERIKLES IN LONDON.  
After Kresilas of Crete.

than regal splendor. The occupation of Athens and the burning of the citadel by Xerxes and Mardonios had left the once splendid Akropolis a heap of ruins. The ambitious plan of replacing the small, primitive temple of Athena on the Akropolis, of which the Peisistratid dynasty had with difficulty made a stately building, by a new Doric peristyle of the amplest proportions, was carried well along toward completion within the generation of the Athenians who fought at Salamis. Furtwaengler ascribes the extant extensive foundations to Themistokles, whose associate in military and naval command of the Athenian forces was Xanthippos, the father of Perikles. Kimon, the son of Miltiades, who succeeded Themistokles in 470 B. C. and was in turn overthrown by Perikles in 460 B. C., would seem to have been bitterly opposed to an expensive embellishment of the Athenian citadel. Nor would the modest revenues of Athens alone ever have sufficed to carry out the princely plans of Perikles. The Parthenon and Propylaia alone are computed to have consumed three and a half million dollars. Remembering that the Propylaia remained but half-finished, with preparations made for additions which would have required another million, and the lavish expense incurred for temple furniture of all kinds, paintings, and statuary of marble, of bronze, and of gold and ivory, and further, the buildings and votive images outside of the citadel, and the costly festivals of every kind to which the Athenians treated themselves at the charges of the state, — we cannot estimate the total fine arts budget of Athens during the administration of Perikles at less than some \$12,000,000, or about half a million a year. Perikles succeeded in burdening the federal treasury of the Delian alliance with a great part of this enormous sum on the specious plea that inasmuch as the Athenian fleet afforded the naval protection for the

sake of which the allies paid their levies, the money could properly be transferred to the Athenian treasury.

#### THE PARTHENON SCULPTURES.

An eminent European sculptor has offered to restore the whole of the Parthenon sculptures, for an American museum, in a single model and without piece-moulding, coloring, boxing, or transportation, within the space of five years, for the moderate charge of \$25,000. Such a contract would include nearly fifty pediment statues, mostly of colossal proportions, ninety-two metope slabs about four and a half feet square, and decorated with groups of two or three figures in high relief, and five hundred and twenty feet of continuous frieze forty inches in height. What is extant of the original marbles, in a mutilated state, amounts to about one-third of the pediment groups, half of the metope slabs, and three-quarters of the continuous frieze. Our knowledge of what is lost is based on literary testimony, on drawings made before the destruction of the building during the Venetian siege of the Akropolis in 1687, on certain traces which a searching examination has revealed in situ, and on antique copies of some of the groups or single figures. A paragraph in Plutarch's life of Perikles credits Pheidias with the general supervision of the artists who worked on the Perikleian improvements. The extent of his share in the design and execution of the Parthenon marbles is open to question. The character of his authentic statue of the Athena Parthenos does not confirm the hypothesis that he was the actual sculptor of the Parthenon reliefs and statues.

#### STATUES BY PHEIDIAS.

The gold and ivory temple image of the Parthenon, the chryselephantine figure of Athena, which with its pedestal measured thirty-nine Greek feet = 11.54 meters in height, was the

unquestioned work of Pheidias. So many antique copies of it in marble and terracotta, and bronze and gold and silver, and engraved on precious stones exist, that it would be possible to restore it with considerable accuracy. The same is true in a less degree of his Olympian Zeus. The identification of other statues or heads of his modelling is purely conjectural. Pheidias was the pupil of Hegias of Athens, and is thought to have felt the influence of Hagelaidas of Argos. He rarely modelled portraits of athletes, but was occupied almost entirely with fashioning temple or votive images of gods and goddesses.

#### OTHER FIFTH CENTURY SCULPTORS.

Pythagoras of Samos-Rhégion, and Myron of Eleutherai in Attica brought the rendering of the nude male form in action, whether in athletic or other figures, to high perfection. Myron also excelled in the portrayal of animals. Kalamis of Athens had already produced very perfect horses. Polykleitos of Argos adopted a normal scale of proportions for the human figure, and excelled in its artistic pose. He modelled athletes, heroes, and deities. Kresilas of Crete was a rival of Polykleitos and Pheidias. Praxiteles the Elder of Athens was a coadjutor of Pheidias. Agorakritos and Kolotes are mentioned among the Athenian master's pupils. Recent discoveries of their works have given definite shapes to the once shadowy forms of Paionios of Mende, Alkamenes of Lemnos, and of Agorakritos.

#### SCULPTORS OF THE FOURTH CENTURY.

Kephisodotos, a son of Praxiteles the Elder, turned his attention successfully to statuary groups of two and three figures. His own son, or brother, Praxiteles the Younger, became the bright culminant star in the firmament of Greek sculpture. He achieved the perfection of grace in ideal nude figures of both sexes. Pheidias had made his gods and goddesses divine;

Praxiteles was content to make his adorable and very human. His only rival in the skill to eternalize the human form in marble was Skopas of Paros. It was in Paros that the finest white marble known to the Greeks was quarried. "The art of expressing physical motion, and the physical emotion which finds



HEAD OF THE KNIDIAN VENUS.

After Praxiteles. Kaufmann collection, Berlin.



HEAD OF ATALANTA.

From the Kalydonian Hunt by Skopas at Tegea, Bulletin de correspondance hellénique.

expression in and through it, by the carving of marble," would have been the answer of Skopas to the question, "What is sculpture?" Though not by his hand, the impetuous Victory erected in the Island of Samothrake as the monument of a brilliant naval success won by King Demetrios of Macedon over the fleet of King Ptolemy of Egypt in the year 306 B. C., and now in the Louvre Museum, Paris, may serve as

an illustration of the spirit and school of Skopas. We have autoglyph works by Skopas in the broken marbles of Tegea, and among the reliefs from the Mausoleum of Halikarnassos.

The greatest of all Greek sculptors, in the opinion of Alexander the Great and of the art critics of the Græco-Macedonian



BRONZE STATUETTE OF ALEXANDER.

After Lysippos, Naples Museum.

capitals in the Alexandrian age, was Lysippos of Sikyon, the author, it was said, of no less than fifteen hundred bronze statues of athletes, warriors, princes, allegorical personifications, and animals. It is not necessary because the Roman connoisseurs accepted this uncritical view to make it our own. Lysippos adopted the conventional device of making his heads and extremities smaller in proportion than nature, in order to make

his bronze men seem less heavy. Classicistic sculptors of the Renaissance and their successors to the present day employ the same questionable device. Portraiture made great advances during the IV century, especially at Athens, where the rebuilding of the theater led to the plastic portrayal of the great Attic dramatists.

#### GREEK SCULPTURE IN THE THIRD CENTURY.

The portrait statue of Demosthenes is the finest extant monument of the skill of Attic portrait sculptors. Houdon's famous statue of Voltaire, in the Theatre Français, Paris, is perhaps the only modern portrait which excels the Demosthenes of the Vatican in the revelation of character. The bronze original of which the Demosthenes is probably an antique copy, was by Polyuktos of Athens. The sons of Praxiteles, Athenians, and those of Lysippos, Sikyonians, practiced their fathers' art successfully. But in general, the public and artistic life of continental Greece languished to such a degree under the Makedonian supremacy that the new Asiatic capitals became the centers of Greek art life. Eutychides of Sikyon won renown in the embellishment of Antioch. The newer art of the III century and after was dominated by the school of Rhodes. It has left us one great masterpiece in the Vatican group of Laokoon and his Sons attacked by Serpents, which was executed jointly by Agesandros, Polydoros and Athenodoros, all Rhodians and probably members of one artist family. The work shows the influence of the tragic stage, and a masterly power of condensation of a story in plastic form. As one of the few original Greek sculptures known to the XVIII century critics, and on account of the instructive discussion of the proper limits of narrative and formative art, of which it was made the text at the hands of a Winckelmann, a Lessing and a Goethe, the Laokoon group



occupies a peculiar position in the history of modern æsthetic and archæological criticism. Ludwig Pollak's recent discovery of the principal figure's missing right arm, in antique duplicate, directs renewed attention to the excellent composition of the Rhodian masters' work.

#### GREEK TERRACOTTAS IN THE III CENTURY B. C.

The art of Greece proper had at this time learned to find a modest, but charming expression in small terracottas. The makers, called koroplasts, excelled in the representation of Greek women and children as they appeared in the costumes and occupations of private life. Those of Myrina in Asia and Tarentum in Italy imitated the large statuary of the period more than those of Tanagra in Boiotia, who often worked directly from life. Theodor Ast has modelled a set of skillful copies from representative Tanagra terracottas in the leading European collections.

#### GREEK SCULPTURE IN THE SECOND CENTURY.

The most progressive school of this century was that of Pergamon. The portraiture of Karian and Makedonian princes had prepared Greek artists for the representation of non-Greek types of humanity. The defeat of the Galatians by King Attalos I of Pergamon in 228 B. C. had been commemorated by battle groups in the round, in which the Galatians themselves, and in another group the Medes and Persians, were represented together with their Grecian victors. Byron's Dying Gladiator is one of those defeated Gauls or Galatians. But the most remarkable work of the Pergamene school is undoubtedly the great altar which Eumenes II erected to commemorate another Pergamene victory over the same Galatians, with its grandiose and turbulent relief representation of the

mythical combat of the gods and giants. The acquisition of the Pergamene marbles in 1880, for the paltry sum of \$15,000, at once raised the Royal Museum of Berlin from the second to the first rank as a gallery of antique sculpture. The altar and its sculptural decorations have their modern parallel in the Arc de Triomphe in Paris, with its clangorous celebration of the mar-

tial exploits of the Napoleonic era, by the great Rude and his coadjutors.

The military bias of the Pergamene school appears to advantage in the marbles of the Berlin Museum which represent trophies of Greek and Gallic armor. Pergamon became the first Asiatic possession of the Roman Empire. Owing to this circumstance and the similarity of its monumental problems



THE HEAD OF THE DYING GAUL.  
Capitoline Museum, Rome.

to those of the later Roman Republic and Empire, it was reserved to Pergamon to supply the immediate models for the best historical and allegorical sculpture of the Romans themselves.

The Venus of Melos of the Louvre Museum, the work of Agesandros (?) of Antioch, is a marble which more than any other has won its way into the modern heart. This statue illustrates the high level the sacred statuary of the Greeks was able to maintain at a period when Greece proper depended on Asia Minor for the supply of works of art.

## GREEK SCULPTURE IN THE I CENTURY B. C.

Pliny makes the singular statement, in the encyclopædia which he called his *Natural History*, that Greek art "lay dead" from about 276 to 156 B. C. He can at most refer to continental, not to the wider Greece. The conquest of Corinth in 146 B. C. completed the subjugation of Greece to the Roman Empire, and naturally led to the establishment of many Greek artists throughout Italy and in Rome itself. Even Roman artists learned to fashion statues in the Greek manner, as we know from signatures. The existence of a new Attic school during the first century B. C. is also attested. Kleomenes, the reputed author of the *Venus of the Medici* in Florence, would belong to it if the signature of that marble were not a forgery. His supposed father's signature is found on the so-called *Germanicus* in the Louvre, really a nude portrait statue of Julius Cæsar. Another able Athenian master of this period was Apollonios, the author of the *Torso of the Belvedere* so greatly admired by Michelangelo, which served in the decoration of the Theatre of Pompey in Rome, built in 54 B. C. In another direction the *Borghese Fencer*, or *Greek Warrior*, also of the Louvre Museum, illustrates the great proficiency, and especially the marvellous anatomical learning of the Asiatic sculptors of this period. It is signed by Agasias of Ephesos. Finally, the overwrought machine group known as the *Farnese Bull*, a piece almost too large for indoor exhibition in the plaster-cast, may be assigned to this century. It exhibits a sad decline of the feeling for artistic unity in a monumental composition. It was composed by Apollonios and Tauriskos, artists of the city of Tralleis in Asia Minor.

Pasiteles, who wrote on art, in the reign of Augustus, was the founder of an archaistic school. It has been thought that Arke-

silaios, in the time of Julius Cæsar, preceded him. The historical sense was sufficiently awakened for the Emperor Augustus himself to be an admirer of the works of Boupalos and Athenis, Chian sculptors who flourished about 540 B. C. For the same reason, Roman amateurs collected as much as they could of relatively early Greek works and had copies of noted pieces made to order, in default of originals. The employment of plaster copies, taken from plaster moulds made upon the bronze originals by a process just as familiar to the ancients as it is to us insured buyers against untrue reproductions. It is from these frequently very exact antique copies of the popular masterpieces that we gain our only ocular knowledge of the lost Greek originals in the great majority of cases. The present Catalogue indicates the presumable authorship of the Greek originals, in cases of this kind, by the use of the preposition "after" (e. g., Skopas, Polykleitos, etc.). No attempt is made, or can successfully be made, to determine the date and the place of the copyist's activity in each instance, and in a field where conjecture must be accorded wide play, the student must learn to accept the attributions of archæologists as professedly challenging verification.

#### GREEK SCULPTURE IN THE AGE OF THE ANTONINES.

A. D. 96 TO A. D. 192.

The last vital flare-up of Greek sculptural art occurred under the stimulus given by Emperor Hadrian's personal enthusiasm for Greece and Hellenic art. The portrayal and idealization of his beloved Antinoos of Bithynia, of whom over 200 antique busts and statues are still extant, was the last artistic achievement of Hellenistic art. They are the reflection, as Dietrichson observes in his 'Antinoos,' which the nascent flame of Christianity cast across the dying pagan world. After Hadrian, both

Greek and Roman art entered upon a rapid decline. And their decline was a drag on the new but dependent art of Græco-Roman Christendom until the new faith and its institutional life, so big with promise, acquired the material power to assimilate and develop to artistic form elements and ideas that had been a sealed book to Greece and Rome.

LEADING CHRONOLOGICAL DATA FOR THE HISTORY OF  
EARLY GREEK ART.

The following tables may be referred to with advantage by the student of Greek sculpture:

Age of the oldest artefacts in Crete.....	about 3000 B. C.
Age of the prehistoric ruins and artefacts of Troy-Hissarlik .....	about 2000 to 1000 B. C.
Age of the palace of Minos at Knossos, Crete .....	about 2000 to 1500 B. C.
Age of foundations, tombs, and decorated pottery found in the island of Thera..	about 1600 B. C.
Age of the city walls and palace of Tiryns in Argolis .....	about 1600 B. C.
Age of walls, palace, and tombs of Myke- nai in Argolis .....	about 1400 to 1100 B. C.
Age of prehistoric foundation walls at Athens .....	about 1200 B. C.
Traditional date of the Trojan War ....	1194 to 1184 B. C.
Traditional date of the Dorian conquest of the Peloponnesos and Isthmos .....	1104 to 1066 B. C.
Successful defence of Athens against the Dorians. End of the hereditary roy- alty of the Neleidai .....	1066 B. C.
Establishment of the quadrennial Olym- pian games .....	776 B. C.

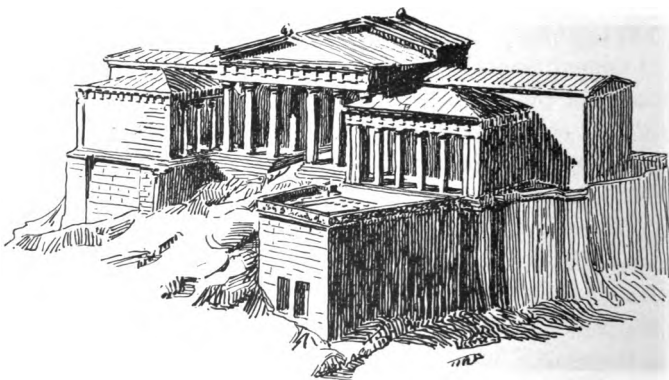
End of the elective monarchy of the Medontidai at Athens .....	714 B. C.
Hard-soldering invented by the Ionian sculptor, Glaukos of Chios.....	692 B. C.
The Cretan Daidalidai Dipoinos and Skyllis migrate to Sikyon in the Peloponnesos .....	about 600 B. C.
Mikkiades of Chios founds a line of sculptors.....	600 B. C.
Hollow-casting invented by Rhoikos and Theodoros of Samos. Spread of image-casting in Ionian communities ...	about 580 B. C.
Spread of the image-carver's art from Sikyon to leading Dorian and Ionian communities (Sparta, Rhegion in Italy, Aigina, Samos) .....	about 575 B. C.
Archermos, son of Mikkiades of Chios, sculptor of the first winged statue and earliest extant signed work .....	about 570 B. C.
Kroisos, King of Lydia and a patron of Ionian artists .....	560 to 547 B. C.
Peisistratos and his sons rule Athens .....	560 to 510 B. C.
Spread of sculptural art in Italy and Sicily.	550 B. C.
Flourishing schools of sculpture in Ionian Asia, Samos, Chios, Athens, Aigina, Sikyon, Argos, Sparta, Italy and Sicily	500 B. C.
Antenor of Athens fashions the statues of the Tyrannicides .....	about 500 B. C.
Kanachos of Sikyon casts his statue of Apollo Didymaios for Miletos, and dedicates a wooden model of it in Thebes	about 494 B. C.

Boularchos of Magnesia paints The Army of Xerxes Crossing the Hellespont.....	480 B. C.
Masterpieces of Onatas of Aigina, Agelaidas of Argos, Kalamis of Athens, and Pythagoras of Samos, at Olympia, Delphi, and elsewhere. Activity of the painter Polygnotos of Thasos in Delphi and Athens .....	480 to 460 B. C.
Hegias of Athens. Kritios and Nesiotes restore the Tyrannicides .....	477 B. C.
Myron of Eleutherai .....	about 460 B. C.
Completion of the great temple of Zeus at Olympia, under the direction of Paionios of Mende in Thrace.....	456 B. C.
The construction of the Parthenon begun (?) .....	454 B. C.
Pheidias of Athens flourished. Dedication of his Athena Lemnia .....	about 448 B. C.
Dedication of his Athena Parthenos and (?) of the portrait of Perikles by Kresilas of Crete .....	438 B. C.
Pheidias at Olympia. Completion of the Parthenon (?) .....	434 B. C.
The Peloponnesian War .....	431 to 404 B. C.
Suspension of work on the Propylaia ...	428 B. C.
Erection of the Temple of the Wingless Victory (?) .....	425 to 422 B. C.
Praxiteles the Elder flourished .....	424 B. C.
The Erechtheion begun by Nikias (?) ..	421 B. C.
Polykleitos flourished .....	420 B. C.

Alkibiades dedicates the balustrade of	
Wingless Victory. (?) .....	408 B. C.
Kephisodotos flourished .....	372 B. C.
Praxiteles the Younger flourished .....	364 B. C.
Skopas of Paros flourished. Erection of	
the Maussoleion .....	351 B. C.
Lysippos of Sikyon flourished under Alex-	
ander the Great .....	336 to 323 B. C.
Administration of Lykourgos at Athens.	
Statues of Athenian dramatists .....	about 330 B. C.
The Victory of Samothrake erected.....	about 305 B. C.
Antioch founded by Seleukos I. Nikator .	300 B. C.
Statue of "The City of Antioch," by	
Eutychides, a pupil of Lysippos ....	296 B. C.
Kephisodotos and Timarchos, sons of	
Praxiteles, Euthykles and Boëdas, sons	
of Lysippos. Xenokles, a pupil of	
Lysippos, writes a book on sculpture.	about 296 B. C.
Erection of the Colossus of Rhodes by	
Chares of Lindos .....	284 B. C.
The Gauls under Brennos invade Epeiros,	
Makedonia, and Greece. Their victory	
at Thermopylai and rout before Delphi	280 and 279 B. C.
Cessation of art, according to Pliny ....	about 276 B. C.
Defeat of the Gauls by King Attalos I of	
Pergamon .....	228 B. C.
The Pergamene Battle Groups .....	about 225 B. C.
The Venus of Melos by Agesandros of An-	
tioc.....	about 200 B. C.
Roman Conquest of Makedonia and Ach-	
aia .....	180 to 146 B. C.



The Gauls routed under Eumenes II. . . .	171 B. C.
His Giant Altar . . . . .	166 B. C.
Revival of art, according to Pliny . . . . .	156 B. C.
Conquest of Corinth by L. Mummius . .	146 B. C.
The Forum of Julius Caesar, with the temple and statue by Arkesilaos of Venus Genetrix . . . . .	46 B. C.
The Laokoon . . . . .	about 42 B. C.
Extensive transportation of Greek statuary to Rome under Augustus . . . . .	28 B. C. to A. D. 14
Death and deification of Antinoos . . . . .	A. D. 130
The Herakles Farnese placed in the Baths of Caracalla, under Commodus. . . . .	about A. D. 190



#### THE PERIKLEIAN GATEWAY OF THE AKROPOLIS OF ATHENS.

The original project of Mnesikles as recovered by Wilhelm Dörpfeld. Only the plan of the little temple of Nike is given, within its carved balustrade. From Luckenbach, redrawn by Miss Margaret Hittle.

## PREHISTORIC GREEK SCULPTURE

### THE GATE OF LIONS

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**I. TYMPANUM OF THE GATE OF LIONS.** Height 10 feet 2 inches. Achaian, about 1250 B. C.

This cast reproduces the triangular, sculptured tympanum over the chief gate of the fortified citadel of Mykenai, the royal seat of the Perseid and Pelopid kings of Argolis, in the Peloponnesos, Greece, unrestored and in place.

The original carving is of hard gray limestone, breaking yellow. It crowns the ponderous breccia lintel and doorway of the Gate of Lions, which takes this name from its sculptured decoration. Gate and tympanum are encased in the fortress wall. This consists of large, approximately squared blocks. The stones were originally sliced and polished smooth, but they are now badly weathered. In carrying the wall across the top of the gateway, a deltoid opening was left in the horizontal courses, to relieve the lintel of needless weight. One triangular slab stops the window which is thus formed. The top of the lintel on which it rests is crowned; the lower margin of the tympanum block was cut concave to correspond.

Two gigantic lions, now headless, face the representation of a pillar at the center of the tympanum block which we have just described. These animals stand almost erect. Their hind feet are supposed to rest on the projection of the lintel at the lower margin of the tympanum. Their forefeet rest on a peculiar architectural base. This pedestal supports an equally singular vertical column, set between the

two lions. Stylobate and pillar are represented in low relief, like the two beasts. The architectural structure occupies the median line of the sculptured triangle. There was room at its apex for some additional figure or emblem to repose on the capital of the sculptured pillar; but that part of the stone is missing. The pillar itself, however surmounted, is held to have been an object of reverence, commanding the adoration and the guardian service of its sentinel lions.

The heraldic character of the composition prefigures our modern coats of arms and their paired animal supporters. It confirms the suspicion that the Gate of Lions is an achievement in stone of the arms of Mykenai, or of its royal house. Greek custom offers parallel instances. Argos and Athens had Gorgon heads placed conspicuous on their citadel walls; Assos carved its municipal arms on both façades of its chief temple; the lion and bull of Amphipolis were carved in marble over one of that city's gates. Ernst Curtius, the historian, has traced the prevalence of similar animal heraldries in the ornamental and figured art both of Asia and of Greece. Colossal sculptured lions, single and in pairs, adorn Arslan Tash (Lion Rock) and other rock tombs of ancient Phrygia. Dr. Heinrich Schliemann, the excavator of Mykenai, and Professor William Ramsay, the explorer of Phrygia, rightly derive the Mykenian lions, and their heraldic use, from Phrygian prototypes. It is not necessary, on this account, to make the Gate of Lions contemporary with IX century Phrygian monuments, or posterior to them, as Ramsay does. In point of fact, the ruins of Mykenai are much older than those lion rocks of Phrygia which are now extant. Dr. Schliemann notes the frequent recurrence of lions on varied objects found by him in the royal tombs of Mykenai. And



PLATE 6  
TOP AND TYMPANUM OF THE GATE OF LIONS.  
Akropolis of Mykenai, Peloponnesos, Greece.

By the Soule Art Company, Boston.



he plausibly advances, in his candid way, that Pelops, the son of Tantalos, and founder of the second royal dynasty of Mykenai, carried his ancestral, royal, and Phrygian coat of arms to the new kingdom that he won in southern Greece. Serious scholars have ceased to question the substantial truth of the local and dynastic traditions of prehistoric Greece with the frivolousness that was formerly fashionable. The archæological evidence in this case confirms the local legend which ascribes the foundation of the Pelopid kingdom to a Phrygian prince. It is Agamemnon, the Pelopid, and not Achilles, whom the Iliad compares with a lion, like as not because this beast was a totem of the Pelopid dynasty.

The Mykenian *animalier* has rendered his lions with tolerable correctness and spirit. Allowance must be made, of course, for the extreme hardness of his material and for the peculiar nature of his stone-cutting machinery. Chilled iron tools were unknown to his period; hard stone turned the edges of bronze chisels. The Mykenian carver worked with the instruments of the lapidary, emery-saw and emery-drill. An original explorer and observer of no mean repute, whose friends accounted him America's foremost connoisseur of antique art, the late William J. Stillman, contended until his death that the prehistoric structures and sculptures at Mykenai were the work of a race which battered them into shape with stone-hammers. No opinion could have gone wider of the truth. The fiercely rough-hewn appearance of Mykenai's Cyclopiian walls and bastions is nothing but a picturesque weathering. The breccia blocks of the curtain which flanks the Gate of Lions were originally dressed smooth, just as other, conglomerate and limestone bonds, jaïmbes, and thresholds at Tiryns and Mykenai, and a high

fortress wall of 'Troy 6,' the Homeric city, are. The *Odyssey* alludes to the smooth finish of Homeric palace walls. Earlier observers found it hard to reconcile Homer's description with what a witty Frenchman has called the rascally physiognomy of the walls of Mykenai ("Les murs de Mycènes



VIEW OF THE GATE OF LIONS AT MYKENAI, GREECE.

ont une mine particulièrement scélérate." Edmond About, *La Grèce contemporaine*). But the broken cuts which can be observed on the exposed side face of the bathroom floor in the royal castle of Tiryns, and elsewhere, show that all squaring and facing of hard stones was done at that period with a rotary stone saw. All the rectilinear edges of the present tympanum block, and of the architectural and sculptured designs thereon, were cut with the same me-

chanical appliance. Observe, among other plain sawcuts, the vertical slit which slices the pillar pedestal, and its rectangular mouldings, at the basepoint of the tympanum. The sculptor wished to portray the employment of more than one stone in its construction. His saw-cut penetrates the stone much deeper than its stopped reproduction penetrates the plastercast. In short, rectilinear cuts are more numerous and more clearly defined, even on the figurework of this Mykenian sculpture, than the cast of it might persuade any one.

The curved outlines of the sculpture were produced by chains of round holes, bored with a tubular stone-drill. I counted fifty-one of them, on the original stone, around the four disks which surmount the capital proper of the column between the lions. The whole sculpture was probably honey-combed with drill-holes, and then worked down. Even our plastercast, taken from a dullish mould as it is, reveals many drill-marks outlining the curvilinear forms of the carving, and accenting hollows where the further dressing of the sculpture has not obliterated these tool-marks. How the surface dressing itself was effected we do not know. The facing heads of the animals, which are now missing, were finished in the round and dowed on.

The sculptor of this unique relic of the heroic age of Greece depended, as all ancient and mediæval, and many Renaissance sculptors depended, on a last finish of strong color to enhance the effect and complete the detail of his work. The incised outline of their manes on the lions' backs and shoulders has escaped the notice of those travellers and critics who have insisted that the beasts are lionesses. The prominence of the manes on the creatures' breasts, where the



outline of them is sawn, and the knobbed tails of both animals should have refuted this error. The color-man must have filled in these outlines, and painted the tail-tassels with a dark pigment, on top of the lighter-colored, probably tawny bodies of the quadrupeds. If the polychromy was kept in a ceramic or siliceous earth scale, his painted tympanum must have resembled the animal designs that are so common on Corinthian vases. The mural paintings of Tiryns and Melos are, however, evidence enough, not to speak of recent discoveries of much older fresco-paintings in Crete, that the monumental painters of prehistoric Greece disposed of a livelier palette than the ceramic painters of Greece ever did.

In a day when any historian of Greek art was bound to commit grave errors, Friedrich Thiersch elaborated a clever but fantastic theory about the architectural order which these two lions of Mykenai seem to guard on our tympanum sculpture. Others have held it to be a shorthand symbol of the city itself, and of its pillared palace and sacred temple. But that doctrine did not account for the strange, unhellenic forms of this Mykenian order of columnar architecture. Thiersch believed that he recognized a masonry of unhewn blocks in the four disks near the top of the Gate of Lions pillar. In the semblance of lathe-mouldings a little below them, he saw the base (!) of a Doric order very much like the Tuscan; in the inverted echinus at the bottom of our downward tapering, unchannelled shaft Thiersch recognized a Doric capital! In what the writer has called its pedestal, Thiersch saw, with equal precision, a primitive Doric entablature whose round windows prefigured the square windows, or metopes, of the later Grecian Doric. Thiersch's conquering lions placed their paws, in short, on one section of a

Doric order, upside down, to symbolize the conquest and overthrow of other cities by the princes of Mykenai! This doctrine is a complex one to rear upon the downward taper of a Mykenian column shaft. Dr. Schliemann's discoveries at Mykenai, and improved restorations of Tirynthian and Mykenian buildings on paper by competent architects, have made the regular downward taper of the column shaft, in the Mykenian order, an elementary fact.

The Marquis of Sligo made the surprising discovery, on his Irish estate, last year (1905), of a complete and elaborately carved stone shaft of this form, which once adorned the famous Treasury of Atreus at Mykenai. That nobleman has given it to the British Museum, where a complete reconstruction of the Treasury gate in question is destined to advertise the magnificence and the peculiarities of Pelopian Greek architecture even more widely hereafter than heretofore. There is every probability that the representation of a column over the Gate of Lions which we have here was painted with the customary embellishments of the style. These are sometimes vertical channels, as in the case of another extant shaft found at Mykenai. Spiral bands are equally well attested. Superimposed chevrons are carved upon the shaft just recovered in Ireland, and upon the well-known extant fragments of its companion.

The memory survives but vaguely, in scholarly circles, of the profound allegorical meanings which were once attributed to the four disks in the entablature of our lion-guarded pillar; one early XIX century antiquarian expounded them as an emblem of the four elements, or cosmic spheres. They really represent the exposed butt ends of round roof rafters.

A wider range of anthropological observation than our

sires commanded has traced a kinship of the sentinel lions of Mykenai, and of all similar animal symmetries, with savage man's instinct for depicting *both sides at once* of the living creatures he loves to carve, paint, and engrave. Double-bodied fish, beavers, bears, ospreys, and so forth, occur on Alaskan totem-poles. Hittite monuments of Asia Minor show two-headed eagles. The royal tombs of Mykenai itself yielded double eagles, double cats of some

sort, and double stags. Corinthian flasks often preserve an even more primitive type of two-bodied lions or panthers, with only one, common head. Dr. Murray was the first classical scholar to note vestiges of this primæval draughtsman-ship in the art of Greece and Rome. It survives, after outliving its original significance alto-



COUPLED IBEXES.

A Mycenian intaglio. From Furtwaengler's  
Ancient Gems.

gether, in modern heraldry and ornamental art. Early artists also, soon lost all comprehension of the symmetrical arrangement of animals and people, as being an effort to depict whole animals and men. The author, or the owner, of our paired lions regarded them as one lions plit down the middle, and spread out withershins, no more than the young singers of a modern nursery rhyme believe the lion and unicorn of the British arms to be a single creature. The Roman religion, on the other hand did preserve a conception of the two-headed

Janus as being one deity, not two, and has transmitted this strange conception to ourselves.

Men must have seen animal and human profiles placed withershins as two creatures, not one, long before they began to insert pillars, plants, third animals, deities, and men between living things thus carved or depicted. The antique principle of heraldic correspondence, sufficed, in short, to evolve paired totems out of one totem, exactly as modern heraldry did.

We accepted the idea above, that the lions of Mykenai, whose earlier municipal totem was the Argive cow (compare *Muxānai* from *μυᾶσθαι* to roar), were the heraldic emblem of its royal houses and recalled the establishment of Pelops, a Phrygian prince, on a Peloponnesian Throne. The pillar between the lions may be regarded as a conventionalized tree, which was so often a symbol of divinity in Oriental and early European religion. It were a bold tongue that could name the particular deity whose semi arboreal idol the twin lions of the Pelopid lords of Mykenai guard and adore. The wood counted more than the shape in identifying early Greek idols of tree form, or fashioned in the semblance of stocks and boards. An engraved gold seal ring found in a royal tomb of Mykenai repeats the essential features of the Gate of Lions sculpture. Royal beasts, and a royal house as proud as the Pelopids, whose familiar worship of the most high Zeus at their Phrygian home the myth of Tantalos attests, are doubtless more easily conceived as humbling themselves to Zeus than to any minor god. The Eleian legend, however, of Pelops Horsewhipper, made that prince a special favorite of Poseidon; and the horses that won him his bride and his first Grecian kingdom were a present from that god. The day will perhaps never dawn that shall see all the riddle and mys-

tery of its remote origin, and all the impressiveness of a prehistoric Greek doorway beneath whose lintel the great Agamemnon passed forth to Troy, stripped from the Gate of Lions. Every student of Greek art must continue, as Reinhard Kekulé so felicitously says in the Introduction to Greek Art prefixed to Baedeker's Greece, to enter that sacred precinct beneath its portal.

The Gate of Lions was never underground. It experienced a thorough clearing of its half-choked doorway and threshold at Dr. Schliemann's hands in 1876. Schliemann and Stamatakes discovered six multiple royal tombs within a circular fencing one stone's-throw inside the gate. The presence of such a cemetery inside of the citadel, and the way the citadel wall avoids and encloses it, betray a posterior extension down the Akropolis hill of the earlier and smaller Perseid fortress. This change was made, perhaps, by the new dynasty of Pelopid princes. But opinions have varied greatly on the age of the Gate of Lions. Mr. Stillman, who ascribed it to the stone age, long before Greeks settled Greece, marks one extreme; Dr. Murray's attribution of the ruin to the VIII century in his Handbook of Greek Archæology, marks another. Anything to disagree with Homer, and with the unprofessional, non-union explorer of Troy, Tiryns, and Mykenai, would almost appear to have been the motto and inspiration of his less-fortunate rival archæologists. Ulrich Koehler thought Schliemann's tombs and their contents Karian. Forchhammer fired a broadside in which he pronounced the buried treasure a parcel of the Mykenian loot collected in the camp of Mardonios at Plataia. Stephani of St. Petersburg made the same objects Scythian. Penrose, the venerable English surveyor of the Parthenon, be-

lieved Schliemann's and Dörpfeld's Homeric Palace of Tiryns a Celtic settlement. Other Anglo-Saxon travellers and scholars gave varied explanations of the unheroic rubble walls of Tirynthian and Mykenian houses and tombs as due to their being the work of Byzantine, Turkish, and modern Greek times.

It was left for an Egyptologist, Flinders Petrie, to apply sensible, comparative criteria to the contents of Mykenian graves. His dated Egyptian analogues assign the Mykenian tombs to fairly accurate dates quite independently of epic and local traditions. Petrie ascribes our sculptured lions to the XII century with the aid of a wooden lion found in a dated Egyptian tomb of that period. The same investigator was able to assign the tombs near the Gate of Lions, by similar testimony, to a succession of earlier dates. This result of his competent, unbiased, and exact investigation is perfectly compatible with the truth of that ancient Greek tradition, which placed the overthrow of the Achaian principalities of the Peloponnesos by the Dorians, and the virtual destruction by those rude invaders of an earlier and splendid Achaian civilization, in 1104 B. C.

Publications: Secondary illustrations of the Gate of Lions abound. Blouet's *Expédition de Morée* II, Plates 64, 65, deserves especial mention. The best engraving of the tympanum, alone, is the lithographed Plate 193, in *Archæologische Zeitung*, 1865. Schliemann's woodcut in his *Mykenae*, Plate 3, is inferior. Perrot and Chipiez, *History of Art in Primitive Greece*, Plate 10, shows the Gate of Lions restored; compare figures 99 and 186 in the same work. Tsountas and Manatt, *The Mycenæan Civilization*, contains exquisite little zinc etchings, both of the Gate of Lions, and of a hundred other tastefully taken vignettes of

the dead Cyclopiian cities of prehistoric Greece. Collignon, *Histoire de la Sculpture Grecque* I fig. 18. Anderson and Spiers, *Architecture of Greece and Rome* Plate 1, etc., etc.



FLEEING NEREID. BRITISH MUSEUM, LONDON.

From one of the sculptures on the Nereid Monument discovered by Sir Charles Fellows at Xanthos, Lycia, a work of about 425 B. C. Photograph by Mansell and Co., London. Drawn with graphic restorations by Miss. Margaret Hittle.

## EARLY GREEK SCULPTURE

2. **Perseus Slaying the Gorgon Medusa.** 48 inches by 45. Dorian, VII Century B. C.

A sculptured metope slab from the old Doric temple of Apollo at Selinous, Italy. Full height of the stone block 59 inches. Discovered by Angell and Harris in 1822. Museum of Palermo.

The figures are of the very thickest proportions, and the execution is otherwise clumsy. The hero is accompanied by the goddess Athena (Minerva). Medusa holds the horse Pegasus, which sprang from her blood, in her arms; it has extra long hind legs in order to reach that position. The horizontal sections of the kneeling Medusa's legs are modelled short, and the vertical sections long, in violation of truth, to gain space. Perseus and Medusa both wear short coats and long hair. The sculptor depended on coloring to make many details clear. A spear was probably painted in Athena's right hand. Her ægis was painted red; her eyes and eyebrows black. The flat ground of the sculpture and the mæander ornaments on Athena's dress were red. The Gorgon had a vermilion mouth and tongue, and green eyes with red pupils. The original limestone slab was discovered in 1822 at Selinous by Messrs. Harris and Angell, broken in about thirty pieces. It is now in the Museum of Palermo. The workmanship is of the late VII century, subsequent to the Greek settlement of Selinous in 628 B. C., or of the early VI. century.

"This relief represents one of the favorite myths of the



Greek religion. Perseus, in the presence of Athena, the protectress of all Greek heroes, cuts off the head of Medusa, one of the three terrible Gorgon sisters. The gaze of this monster was fabled to petrify all upon whom it was turned. But Athena taught Perseus to elude its fatal spell; and in this relief he is represented as giving Medusa the mortal wound." Mitchell, *History of Ancient Sculpture*, p. 220.

Angell and Harris, *Sculptured Metopes of the ancient city of Selinus in Sicily*. London 1826. Benndorf, *Die Metopen von Selinunt*, Plate 1. Wolters, *Die Gipsabgüsse* 419. Von Mach 47.

3. **The Apollo of Actium, la Torso.** Height 39 inches. Dorian, VII Century B. C.

From a marble torso in the Louvre National Museum, Paris.

This marble and a companion torso lacking the left elbow and forearm, but otherwise in the same condition of preservation, were discovered together by Champoiseau, at Actium in Turkish Epeiros. The present figure is the more antique statue of the two. Both stand with the left leg advanced and with both arms glued rigidly to their sides. A very large number of these nude male figures has come to light on classical soil. It includes stone and marble statues, clay figures, and large and small bronzes. Reinach's *Répertoire de la statuaire grecque et romaine* II, pp. 76 to 91, assembles the pictures of one hundred and fifty published specimens, all showing the character of primitive Greek art. They were frequently employed as the supports of bronze mirrors and other utensils; thirty-two of Reinach's figures illustrate statuettes of this description. The oldest type realize the features which Greek tradition ascribes to the wooden statues made by the

predecessors of Daidalos, who was the founder of a guild of woodcarvers established at Athens, on the island of Crete, and in Peloponnesos. Those images stood with their feet close together, with arms and hands riveted to their sides, and had shut eyes or eyes so modelled as to seem shut when their painted pupils, irises, and eyelashes were faded or worn off. Daidalos, say ancient writers, tore open the eyes of his figures, and wrenched their arms and legs clear of their bodies, creating so a lively semblance in them of actual life and action. But it is the earlier rigidity, not the reformed animation, that survives most conspicuously in the extant bronzes and marbles of early Greek workmanship. They also became less rigid with the progress of the sculptor's art. This progress is betrayed, first, in the freer attitudes of many moderately ancient statues and statuettes, second, in their correcter modelling and proportions, third, in the bettering of their originally misproportioned heads and of their ungainly coiffures, and fourth, in a tendency to define subjects by attributes. Among the early figures which resemble our marble the closest, three torsos from the temple of Apollo Ptoïos in Bœotia (Reinach pp. 76, 7, 77, 4, and 79, 3), one from Samos (p. 79, 4), and one from Naukratis, Egypt (p. 77, 3), which is now in Boston, are conspicuous. Others have been excavated at Melos, Naxos, Thera, at Keratea near Athens, at Orchomenos, Bœotia, at Delphi, and on the island of Delos. These locations in some cases, and inscriptions in others, are satisfactory evidence for the frequent dedications of similar statues to Apollo. Compare the inscriptions in Reinach pp. 79, 10, 83, 9, and 87, 3. Its ancient donor's dedication of the last figure from Mt. Ptoïos to (Apollo) Ismenios recalls the celebrated, identical wooden

and bronze statues of the god which Kanachos of Sikyon made for Thebes and Miletos under the names Apollo Ismenios and Apollo Philesios. Payne Knight's famous bronze statuette in the British Museum, Reinach p. 80, 9, is rightly identified by the reduced copies of the temple statue on coins of Miletos as a plastic reproduction of the same original, of which the date appears to have been anterior to the Persian reconquest of Miletos in 494 B. C. (Murray, *Greek Bronzes*, Fig. 3, Reinach p. 80, 9). The handsomer Apollo of Piombino in Paris (p. 84, 9) is a later artist's new edition of the same motif. The Milesian Apollo held a miniature stag on his extended right hand and a bow in his similarly extended left hand, whereas the earlier marble figures from the islands, and from mainland Greece, have neither attributes nor action to personalize them. Many historians of Greek art prefer to recognize primitive efforts at athletic portraiture in them, rather than statues of Apollo. The dedication of a statue to a god does not necessarily prove that statue one of the divine recipient; for the name of a god is read on a female statue and vice versa; the Apollo of Piombino, for example, bears a dedication to Athena, inlaid in silver. M. Homolle has named the colossal archaic statues of nude youths which he discovered at Delphi, and on one of which the signature of an Argive sculptor is chiselled, Kleobis and Biton, connecting them, so, with the Herodotean story of those two Argive boys and their statues. There is no question but that early sculptors employed the same types both of male and female figures to portray any god or man, goddess or woman, whom the purchasers of their images might have occasion to celebrate. But it appears idle to deny that the normal patterns

were used oftener to realize the ideal of young masculinity in Apollo, and that of female beauty in Aphrodite, when the portraiture of the dedicators themselves or of some other mortal subjects was not intended. We shall hardly go wrong, therefore, in applying to the majority of these archaic male figures the too hastily discredited name of Apollo. The Greek imagination saw its physical ideal of young manhood best embodied in that god. Aristophanes contrasts the sound athletic training of the fathers, which produced young men with large chests, slim, muscular waists, big buttocks and thighs, and swift feet, with the worthless rhetorical training of a later day, as Sokrates and other philosophers conducted it. The master of Athenian comedy draws a discouraged picture of the physical results of the purely intellectual training, in the same passage of *The Clouds*. The early Greek sculptors and painters were governed by the same gymnastic ideal of the male form as the poet, and employed the same exaggeration in presenting it. It was a Dorian ideal. It became the Greek one. Statues and statuettes of the present type have been found all over the ancient Hellenic world. Early Ionian sculpture will add several illustrations of it to the present Dorian examples.

Gazette archéologique 1886, Plate 29. Collignon, *Histoire de la sculpture grecque* I Fig. 93.

4. **The Apollo of Tenea, near Corinth.** Height 1.53 meters, equals 51 inches. Dorian, about 600 B. C.

From a Parian marble statue discovered at the village of Athikia, near ancient Tenea, on the crest of the Isthmus of Corinth, in 1846. Sold, there, to Baron Prokesch, and later to the Royal Glyptothek, Munich. Restored: elbow section of right arm.

One of the earliest Greek marble statues of the athletic

type. Whether Apollo is intended is open to doubt. The Tenea statue was found on top of a grave, and was evidently a sepulchral portrait of the tomb's owner. In any case, the development of the type is due to the rise of the custom of commemorating athletic victories by statues representing the victor as faithfully as was consonant with the undeveloped state of Greek art in the VII, VI and V centuries. In the present instance the long hair, and the workmanship, which in many respects recalls the early wooden images, indicate the execution of the marble either in the closing years of the VII century or very early in the VI century B. C.

This statue, and others like it, betray their derivation from Egyptian prototypes. The marching position with the left foot forward is Egyptian, and so are the clasped fists. The nudity of the figure is Greek, together with the vitality of it, which far exceeds Egyptian models. Another un-Egyptian feature of this statue is the absence of a buttress at its back. Its author's close attention to the osseous and muscular structure of his model betrays a wholly Greek and sportsmanly comprehension of the human physique.

The classical Greek custom of stripping for athletic exercises appears to have been a survival of European savagery to which the overthrow of the orientalized Achaian civilization by the Dorian highlanders gave a renewed lease. The Dorians, in their retention of this primitive habit, differ imperceptibly from the early Latins, Celts, Germans, and Slavs. Both men and women manifested the same indifference to exposure among these leading races of Europe, in early periods, and do so still in primitive modern communities. Athletic nudity was limited to men and boys with the progress of

Greek civilization; it was confined, usually, to the wrestling and running ground. The old Greek use of aprons was abandoned at the national games of Olympia in 720 B. C. The opportunity which Greek sculptors and painters owed to the easy habit of the wrestling schools, of observing the nude figure in action whenever they chose, had a singularly vitalizing effect upon the whole history of Greek art.

Uncertain and tentative as the early sculptor's attempt to portray the nude male form with faithfulness to nature is in the Apollo of Tenea, even a modern eye able to make allowances for his age and stage of artistic capacity discovers merits in his production. Compare the slim feet, and their visible sinews and elongated toes, with the stumpy feet of Egyptian portrait figures. Inspect the youth's spare legs, with their supple joints and hard muscles. From the hips down, the artist knew and understood his model's build well, altho he was not able to reproduce it with ease or freedom. The subject's neck and body presented harder problems, and the sculptor's honest effort was crowned with smaller success in these parts. For here the bones and sinews, which he has learned to distinguish and to use as guideposts, escaped his observation. The result is a greater predominance of convention, and of timidity in the upper half of the sculptured figure. The spine, the shoulderblades, the collarbones, the breastbone, and the bones of the arms and hands were the sculptor's main reliance here. He ventures to outline the ribs very timidly, and finds himself badly at sea in the right plotting out of the stomach and abdomen. The athletic ideal which he entertained taught him to model his subject lean about the loins, and to give it a generous, albeit a pretty roughhewn chest. The round, columnar neck, and the too

rounded shoulders complete the trunk lamely. Here and there we may discover additional evidences of painstaking exactitude, from the neatly cut lacrimal gutters, in the man's face, to the gentlemanly thumbnail on his left hand.

The rough finish of its flowing hair is the only trace the statue shows of its original paint.

Its author observed a definite scale of anatomical proportions. The unit of it was the statue's own foot. Its chin, nipples, navel, and membrum divide the height of its torso into four equal sections. Its legs from the knees down equal two footlengths. Five half feet remain for the thighs.

Intense effort, and a modicum of success, inform the head of this statue no less than they dominated the body. Here again, the old Dorian sculptor took infinite pains. It is impossible to trace his effort without perceiving that he did his very best. To the mouth he gave the conventional smile which survives in a hundred examples of early Greek image-carving. Modern art has not escaped the tyranny of the pleasant expression. The statue's chin is a broad one, and dimpled. Its ears are large and fairly true, but helplessly flat. A slanted fillet confines the youth's forward hair, and a level fillet his back hair. Vertical waves enliven his frontal coiffure; concentric ripples give definite character to the hair of his crown; horizontal ripples cross the mass of his loose mane.

An inverted pot protected the head of the statue when discovered. The perfect preservation of its head is due to this precaution of its ancient owner's. Old villagers of Athikia have told the writer their lively recollections of the discovery of the "King Apollo," and of the manner of its smuggling out of the country.

The latest catalogue of the Glyptothek assigns the Apollo of Tenea to the opening year of the VI century B. C., or thereabouts, and to the school or chisels of the Cretan masters Dipoinos and Skyllis, who were active in the Peloponnesos at that period. This attribution was made by Urlichs many years ago. But whether Dipoinos worked in stone as well as in wood is not known.

Engraved in *Monumenti dell' Instituto* IV, Plate 44. Compare Prokesch, *Annali* 1847 p. 305. Brunn, *Beschreibung der Glyptothek* 41. Furtwaengler, *Beschreibung* 47. Wolters, 49. Mach, 14. Collignon, *Histoire de la sculpture grecque* I. pp. 192 to 204.

5. **Seated Figures of a Wedded Pair.** 35 inches by 26. Lakonian, about 600 B. C.

From a sepulchral relief of bluish gray Lakonian marble, discovered at Chrysapha, Lakonia. Incorporated in the Royal Museum of Berlin with the Sabouroff Collection.

The deceased husband and wife are portrayed in heroic semblance and state. They receive the homage, after death, as a god and goddess might, of their surviving kindred, who are represented small.

The wedded pair occupies a throne which has a palmette finial at the head of its back, and lions' paws for legs, like Assyrian models. The man, whose head is facing, holds a big goblet in one hand and extends the other in prayer. His wife, represented in complete profile, has a pomegranate in her right hand; her left hand lifts her veil cloak from her face. The man's upper lip is shaven, according to the old Spartan custom. The prevalence of this fashion was doubtless due, as it was and is in rustic New England, to the frequency of frost in the subject's mountain country. The



man's short beard is sharply outlined, and was of course painted.

A big bearded snake, the constant attribute of heroes in Greek superstition, stands on its curled tail behind the settee. Two worshippers of doll size approach the deified pair. They carry offerings of a cock, an egg, a blossom, and a pomegranate.

The workmanship of this relief is harsh and primitive. False proportions abound. No effort has been made to soften the angular transitions from flat to steep planes. This was a characteristic method of early Lakonian relief sculpture. The irregular outline of the slab follows that of the carvings. The horizontal score below the sculptured surface is modern. The back of the stone is roughhewn. The blue marble is of frequent employment in ancient Spartan sepulchral sculpture.

One other tombstone discovered in Lakonia is almost a duplicate of the present one, in material, size, and style. Others of similar subject and composition are numerous. They became known in connection with the modern resettlement of Sparta as a county capital and cathedral town, under the auspices of the Greek Royal Government. Many of them were first brought to the notice of scholars by Dr. Arthur Milchhoefer, of the German Archæological Institute at Athens.

It appears certain that the present relief, and others of its kind, were tombstones. This one was found upright on a burial mound of stones and soil. Its excellent preservation is the more remarkable. An inscription on similar blue marble was found with it, and reads *Ἑρμαῖος*. Herman, which in ordinary Greek would be Hermaion, was therefore

in all probability the husband's name. Some critics, however, conceive these reliefs to be dedicatory monuments, and the leading figures on them to represent not mortals but gods.

Milchhoefer, Brunn, and Furtwaengler in *Mittheilungen* II, IV, and VII; Roehl, *Inscriptiones Græcæ Antiquissimæ* 60; Conze, *Berliner Sitzungsberichte* 1882 I p. 571; Furtwaengler, *La collection Sabouroff* Plate 1; other literature is quoted by Wolters, number 55 to 68. Our stone is Wolters 58. Berlin sculpture catalogue 731.

6. **Small Head of Zeus, Bronzed.** Height  $6\frac{1}{2}$  inches, without base. Peloponnesian, VI Century B. C.

From a bronze in the National Museum at Athens. Found by the German excavators at Olympia, in 1877.

With a pointed beard and a tied-up queue. The head, which is cast very thick, but hollow, was fastened to its trunk by an iron dowel. The eyes were inserted of stone or glass paste, as was usual in antique bronzes. The workmanship is of the VI century B. C.

The coiffure of this figure, with its frontal curls arow, and its elaborately engraved krobylos and beard, helps to determine its very early origin. Its harsh modelling lags woefully behind the ambitious precision of its execution. The frontal curls, the three curls at each side, five hair tips behind, and a circular plug at the crown of the head, were cast apart and assembled. The sculptor used one modulus of .034 meter for the lengths of nose and mouth, and for the intervals from hair to birth of nose, and from nostrils to chin. Another modulus of .048 meter corresponds with the stretches crown to eyebrow, eyebrow to nostril and nostril to point of beard. The proportion of the figure, of which the remainder is lost, was one half life size. The circumstances of its discovery leave the identity and the original

location of the statue at Olympia, where figures of Zeus abounded, uncertain. It may be one of the many bronze statues of Zeus that were erected by Greek states participating in the Olympian games, and of which Pausanias, *Description of Greece* V 22, gives a succinct account.

Olympia III Plate 1 (Furtwaengler) Boetticher, *Olympia* Plate 7. Wolters 311.

7. **The Combat of the Gods and Giants.** Dorian, VI Century B. C.

Twenty fragments, casts taken from the soft limestone pedimental reliefs of the Treasury of Megara at Olympia. They originally comprised five pairs of combatants, enclosed in a gable 5.95 meters wide by 0.84 meter high, and about 0.45 meter deep (Dörpfeld). The background was colored blue. Many traces of red were found on the figures themselves. The originals are preserved in the Museum of Olympia, Greece.

The subject of the sculptural decoration is attested, for the Treasury in question, an early Doric building, by the Greek traveller Pausanias, in his *Description of Greece*. The Treasury itself being dedicated to Zeus, whose great exploit was the overthrow of the giants, no more suitable subject could have been prescribed or chosen. The conqueror of the preserved giant with the round shield, whose figure knelt near the center of the gable, was Zeus himself. One striding and one kneeling god, and the mutilated figures of their giant adversaries, are preserved to right of center. Little difference is made between the combatants. One fallen giant, of whose divine adversary only one foot is preserved, and one god, who kneels to finish his recumbent enemy, survive the destruction of the left side sculptures. By their prominence in the old story, the names we must give to the missing deity and to the extant deity nearest to Zeus are Athena and Herakles. The god in armor at the

right end of the composition is Ares (Mars); the draped and bearded figure at the other end of it is Poseidon (Neptune). A fragment from the left corner of the gable may be part of a seamonster coming to its master's assistance. The recomposition of the group, and its interpretation, are due to Professor Georg Treu of Dresden, whose full-size restoration, as executed by Reinhold and Kühnert, the engraving by Otto and Kühnert Olympia III Plate 4 incorporates.

The preserved Greek inscription on the architrave of the Megaran Treasury, *Μεγαρέων*, is subsequent to the erection of it, and of no service for the dating of its sculptures. The letters are cut in the stone through its coat of stucco. The architecture of the building belongs to the VI century B. C. So do the material and the style of its relief sculptures. Pausanias affirms that Megara erected its Treasury at Olympia with part of the booty of a war with Corinth; but nothing else is known of that campaign.

The rude, early Dorian style and composition of these sculptures has its closest analogue in the scenes from the same fabled war of the gods and giants, as they are portrayed on several sculptured metopes of Temple F at Selinous. That Sicilian colony was founded by Megara in 628 B. C. Those carvings, however, and this Olympian pediment scarcely betray elements more specifically tribal than the artists of both cities owed to their common Dorian civilization and early Greek period. Treu assigns the Megaran Treasury to the age of the Megaran poet Theognis, and the victory of Megara over Corinth, which led to its erection, to about 550 B. C.

Publications and discussions: Olympia III, Plates 2, 3 and 4, and Figures 5 to 9 (Treu). Boetticher, Olympia, Plate 6, engraved by Ludwig Otto. The inscription was

discussed *Archaeologische Zeitung* 1879 p. 211. Kekulé in Baedeker's *Greece* p. LXXX. Wolters 294, 295. Mach 46.

- 8 **Head and Arm of a Warrior.** Heights 11 and 11 inches. Greek. about 500 B. C.

From two fragments of a Parian marble statute found at Olympia, Greece, and preserved in the Museum of Olympia.

Pausanias mentions a portrait statue of an athletic victor at Olympia, named Eperastos, a descendant of Phrixos. Professor Georg Treu has argued for the identity of our broken statue with that one, on the basis of the emblem which is preserved in part on the broken marble shield. It represented Phrixos riding the ram of the golden fleece.

The head and arm possess a freshness and animation which reconciles us to their otherwise primitive and rigid character.

The man's face is very round. Its cheeks are fleshy, its lips thick. A harsh crease divides nose and cheeks, and the smiling mouth gives the portrait a gay expression. Hair and beard are graven with lines meant to render the detail of hair and whiskers with fidelity. The subject was a soldier, or a racer in armor. He wears a felt cap under his helmet, of which the rim projects beyond the metal headcovering. The man's eyes were originally inlaid of colored hard stones. Only the sockets for that inlay remain. Left ear and left side of beard betray negligence. The rim of the subject's round shield appears to have concealed those parts of the head.

The style of the sculpture appears a little older than the Aiginetan statues. It resembles early Attic works in the roundness of its face, and probably recalled them also in the stockiness of the subject's build.

Pausanias, *Description of Greece* VI, 17, 5.

Treu, *Archaeologische Zeitung* 1880 p. 48 and same 1881 p. 75. *Olympia* III Plate VI and Figures 30 to 33. Wolters 316 and 317.



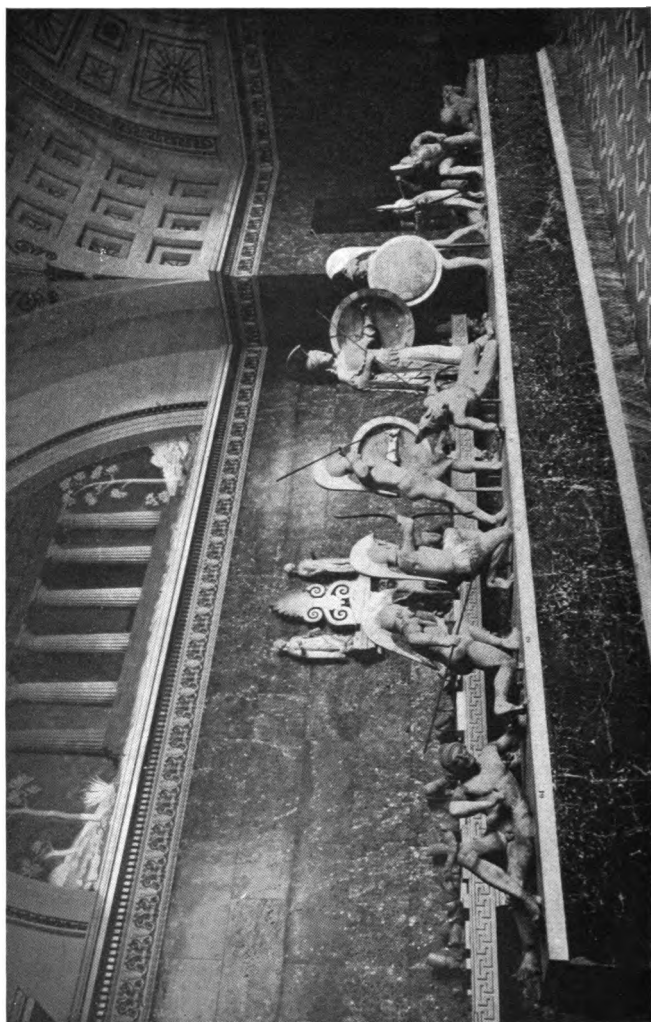


PLATE 7.

TEMPLE OF APHAIA, AIGINA, WEST GABLE. THE DEATH OF ACHILLES  
From the original marbles in the Royal Glyptothek, Munich.

## THE AIGINETAN MARBLES

### THE WEST PEDIMENT OF THE TEMPLE OF AIGINA

11 to 20. **The Death of Achilles.** Inside height of the gable about 5 feet 5 inches. Width about 41 feet 10 inches. Dorian, soon after 500 B. C.

From the celebrated Aiginetan marbles in the Royal Glyptothek, Munich. Discovered there in 1811, together with five statues from the eastern gable of the same temple, and many fragments, by Linckh, Haller, Cockerell, and Foster. The Aigina statues were sold to Prince Louis of Bavaria, by the discoverers, for 10,000 sequins = \$30,000, in 1812, and were conveyed to Munich in 1828, after their careful restoration by Thorvaldsen and Wagner. Restorations by Thorvaldsen and Wagner are recorded in detail below.

The date of these compositions, which are imbued with true Dorian love of athletics and observation of the nude, is very close to 500 B. C. The two pediments have been very tentatively ascribed to Kallon, and to Onatas, both eminent native sculptors of the island. This attribution of Brunn's was risked, however, at a period when the Doric architecture of the temple, and historical probability, were wrongly believed to forbid an early V century dating of the Aiginetan marbles.

Ten marble statues from the western gable of a ruined Doric temple on the island of Aigina, between Attica and the Peloponnesos, are the originals of the present pedimental group. Prachov and Lange have shown that extant frag-



ments of lost figures compel us to fit two additional combatants, and two naked figures snatching at the fallen warrior, into the same triangular gable with our ten extant figures. The fallen man, alone, breaks the rigid symmetry of the composition. Athena is present in the center, controlling the outcome of the struggle in favor of the Greeks, and against the Trojans. The persons and weapons of both sides are undifferentiated, except as Paris, one of the Trojans, is recognized near the right end of the composition by his Oriental dress.

Engraved restorations of the west pediment: Cockerell, Temple of Jupiter, with 11 figures, the bowmen in front of the spearmen, a supplementary plate. Blouet, *Expédition de Morée* III, Plate 58. Müller, *Denkmaeler* I, Plate 6, 7. Overbeck, *GGP*<sup>4</sup> I, fig. 19a. Murray, *HGS*, Plate 7. With the Friederichs interchange of bowmen and spearmen, and with the sword snatcher from the east pediment, making 11 figures, on Cockerell's plate. Brunn, *Munich Proceedings* 1868 II p. 448 and plate. Lange, *Royal Saxon Association*, 1878 Plate 3. With 13 figures, Cockerell, Plate 16. With 14 figures, Lange, Plate 3. Overbeck *GGP*<sup>4</sup> I, fig. 19b. A colored restoration of the west front of the temple is given in Fenger's *Dorische Polychromie*, Plate 1.

11. **Wounded Greek.** Height 0.47; length 1.59. Dorian, soon after 500 B. C.

Parian Marble. Munich. Restorations: Right forearm, left fingers, left leg from below knee to ankle, left heel and toes, pubes, and scattered small pieces.

The man is naked and disarmed. He lies in the north, left corner of the gable, and is engaged in drawing an arrow from his right breast. Three rivetholes near each shoulder indicate the positions of symmetrically disposed leaden curls,



PLATE 8.

TEMPLE OF APHAIA, AIGINA, WEST GABLE. WOUNDED GREEK.  
From the original marble in Munich. No. 11 of the Hall Collection.





PLATE 9.  
TEMPLE OF APHAIA, AIGINA, WEST GABLE. GREEK SPEARMAN  
ADVANCING.

From the marble in Munich. No. 12 of the Hall Collection.



which concealed the neglected forward sides of the man's pendent back hair near his ears. The front of the figure shows corrosion.

Glyptothek 79. Wolters 69. British Museum, 160. Cockerell, TJP Plates 15, 16. Blouet, *Expédition de Morée*, III Plate 69. Brunn, *Monuments* 25. Mach 78 and 80.

12. **Greek Spearman Advancing.** Height 0.935. Dorian, soon after 500 B. C.

Parian marble. Munich. Restored: Crest, tip of nose, right hand and lower forearm, left forearm, and fingertips, left foot, and the supported part of the right.

The man is armed and carries a spear. His role is a secondary one to the upright spearman before him, who has a direct opponent. Brunn proposed to call this figure Ajax, son of Oïleus. We have tentatively labelled the statue Odysseus. This Greek captain assisted King Ajax of Aigina manfully, in the recovery of the body of Achilles as that episode was related by the epic poet, Arktinos, in "The Fall of Troy."

Cockerell, Plates 15, 16. Blouet, *EM III*, Plate 66. Glyptothek 78. Wolters 70. British Museum, 161. Mach 78.

13. **Greek Bowman.** Height 1.03. Dorian Greek, soon after 500 B. C.

Parian marble. Munich. Restored: Head, neck, both forearms, lower half of the right humerus, flaps of the cuirass, part of the tunic, the pubes, and the left leg from the knee. The restoration of the right arm is a correction of Thorvaldsen's erroneous model, and was done by Tenerani in 1819 in agreement with a drawing by Cockerell.

Thorvaldsen's head and neck are not modelled in the Aiginetan style, but in his own, to the detriment of the figure.

The Greek archer is purposely distinguished from the Oriental one at the other end of the gable. He is armed, and draws his bow. He does not, however, wear his quiver slung on his back, which was the Greek way to carry it, but fastened to his belt in the Scythian fashion. It has drill holes for the insertion of lead or bronze arrow butts, and was painted blue.

This figure may well be the Aiginetan hero Teukros, the brother of the Telamonian Ajax, and the founder of Salamis in Cyprus.

Glyptothek 77. Cockerell TJP Plates 15, 16. Blouet EM III Plate 66. Wolters 71. British Museum 162. Mach 78.

14. **Greek Champion.** Height 1.39. Dorian, soon after 500 B. C. Parian marble. Munich. Restored: The head, right armpit, breast, and ribs, right fingers, left fingertips, the parts, spear, outer parts of shield, a section of the left tibia, and the right toes, and most of the plinth.

Perhaps King Ajax of Aigina and Salamis, son of Telamon, grandson of King Aiakos of Aigina. According to an epic tradition which Arktinos of Miletos followed in his "Fall of Troy," Ajax was the Greek champion who rescued the body of his cousin Achilles from the Trojans, when Paris son of Priam shot that hero before the walls of Troy.

The modern sculptors may have done wrong to make the restored head of this champion a beardless one. They copied it, evidently, from the head of the fallen Achilles. Ajax is generally bearded in other monuments. Thorvaldsen of course meant this figure for Menelaos.

Cockerell faced this statue left, placing it to the right of



PLATE 10.  
TEMPLE OF APHAIA, AIGINA, WEST GABLE. GREEK  
BOWMAN.  
From the marble in Munich. No. 13 of the Hall Collection.





the fallen man at center. The Berlin and London distributions of the casts repeat that order. But the spots where the two statues of Ajax and Hector lay when excavated compel them to be placed as they are placed here. Cockrell Plates 15 and 16. Blouet, EM Plate 66.

Glyptothek 76. Wolters 72. British Museum 167.

15. **The Fallen Achilles.** Length 1.44; height 0.63. Dorian, soon after 500 B. C.

Parian marble. Munich. Restored: Neck, right shoulder, the whole front of the right pectoral muscle, fingers, and all the toes except the two big ones. The fine head is refitted with less of archaic rigidity than the Aiginetan style comports.

The wounded hero leans on his right hand, which held a sword; his shield arm remained in the handles of his round shield. In Thorvaldsen's conception this was Patroklos, with Menelaos and Hektor leading the Greek and Trojan fighters for his body. Thiersch, Welcker, and Brunn interpreted the composition as *The Death of Achilles*, and name the fallen warrior to accord with this theory. The writer has followed Brunn, but will not conceal a weak point of his nomenclature. Every schoolboy knows that the arrow of the perfidious Paris struck Achilles in his one vulnerable heel. The author of a black-figured vase, which represents the Death of Achilles, painted an arrow stuck in the dead man's foot. It would have been easy for the Aiginetan sculptor to introduce the same canonical feature in the west gable, and spare posterity the torture of any uncertainty. Instead of this, a metal arrow pierced his fallen hero's heart. How freely he operated with metal additions is equally clear at other points. The fallen hero's metal swordblade, for example, stuck sharp out of his pedimental picture plane.

The beardless juvenility of the three dying soldiers, and

their nakedness, betrays a preoccupation that was hardly to be looked for in so early an artist as our old Aiginetan master. Their awkwardness and austerity of line and pose blinds us, often, to the tender sentiment that animates early Greek productions. Their artists frequently betray the influence of the early epic and lyric poets. Homer's manner was remote from Ariosto's and Schiller's; but all three were sentimental poets at bottom. The youth and beauty of Achilles, and the sadness of his early death, runs through the whole Iliad. Homer's Patroklos is an understudy of Achilles in this regard. The Little Iliad, and the early Greek artists who depicted the death of Penthesileia the Amazon by the sword of Achilles, drew tears as readily as Ariosto and Barrias do. The mighty Achilles dies here as a fair boy dies in spring, with smile on lip, "*velut prati Ultimi flos, prætereunte postquam Tactus aratro est.*" Catullus. One English poet, the fair promise of whose Maytime genius did not foretell his own melancholy end, Oscar Wilde, found a line, somewhere, for the dead sculptor's idea:

"At Munich on the marble architrave  
The Grecian boys die smiling."

Cockerell Plates 15 and 16. Blouet, EM III, Plate 67. Glyptothek, 75.

• Wolters 73. British Museum 164. Mach 83.

16. **Athena Presiding Over the Battle.** Height 1.68. Dorian, soon after 500 B. C.

Parian marble. Munich.

Restorations: Nose, right hand, spear, part of the left hand, and sundry insertions. Feet and plinth are antique. So is the skillfully recomposed shield.

The goddess stands erect and facing in the center of the gable, fully armed, and wearing her ægis. Nothing but the rightward slant of her spear, together, as some critics have thought, with the set of her feet in the same direction, betrays that Pallas sides with Achilles and his rescuers, against the Trojans. The combatants betray no knowledge of her presence. It is commonly inferred that the deity takes an invisible part in the action, as the same goddess often does in the *Iliad* and *Odyssey*.

There is an archaic formality about Athena's pose and costume, as compared with the combatant figures. This is due in a measure to the artist's having modelled his human figures from life, whereas ancient temple images and other old statues were the only models he had for a goddess. It is evident too, and quite in the nature of his art at the stage of development which it had reached in the first decades of the V century B. C., that the school of Aigina was more proficient in nude life studies and in the copying of hard still life like armor, than it was in the modelling of soft fabrics. The modern eye, contrariwise, possesses a better science of costume than it has of the nude, by reason of our draped habit of life, and of the predominance of painting over sculpture in modern art. It may nevertheless be assumed that Athena's coiffure, costume, and sandals reproduce the female headdress, the tailormade tunics, and the usual footwear of the archaic period just as faithfully as the sculptor has modelled her helmet, shield, and spear.

The ægis was primarily a beast's hide used for defence. Its religious, poetic, and artistic consecration as the miraculous weapon of Zeus, Apollo, and Athena proves that the

characters of these deities are older than the use of shields by Greek soldiers was. Greek poetry and art forgot the essential identity of ægis and shield to the point of arming one goddess with both. So here. But the ægis, which degenerates elsewhere to a cape, to a scarf, and even to a headband, retains its old time character of a goatskin poncho in the Aigina statues. The oldest Greek armorers hemmed these hides with tasseled fringes. Homer speaks of the hundred tassels on the rim of Athena's shield. The myths of Zeus and Athena use the ægis as a symbol of the stormcloud, fringed with zigzag, serpent lightnings. In art those appendages became live serpents. The sculptors of the two Athenas of Aigina attached rows of leaden snakeheads to the scalloped hem of the goddess's ægis, while they carved that emblem itself of marble. One of these metal snakeheads, pertaining to one of the pediment figures of Athena, was found on Aigina in 1877, and is preserved at Munich. The goddess's gorgoneion, her spear, the rosettes on front and crown of her helmet, her earrings, and locks of her hair were also made of metal for both statues, and attached.

The furry surface of the ægis remains smooth. Later Greek sculptors cover it with imbrications more like feathers or scale armor than they are like hair. The authors of the Aigina groups outlined a network of red scales on the two ægises. Two well-known red figure vase paintings from the story of Ajax by Douris represent Pallas Athena presiding over the issue of his quarrel with Odysseus in very nearly the same accoutrement she wears here, and show the scale pattern of her ægis similarly painted.

In addition to her ægis the goddess of the west gable carries an Argive shield by a baldric. It was carved of

one block with the statue. Its inner face was painted red all over, omitting only a finger's breadth of the rim. Real shields had bright colored linings. The outside of Athena's shield was blue, and probably had a device. The rest of the marble shields were painted of the same colors. The painted emblem on one of them is a woman. The spherical surface of Athena's helmet was blue, overlaid with a net of another color. A red stripe appears to follow the border of the goddess's gown. The straps of her sandals were not carved, but only painted. Of the flesh parts, the lips and the irises of the eyes show vestiges of paint. It would be no surprise to find traces of red lashes on the eyelids, as in Athenian statues.

COLORING. — For the skin parts or clothing to be left white, as some critics of antique art still seem to suppose they were, with details of the nude and of the drapery painted bright, would have made eyesores of the Aiginetan statues. It is the writer's belief that they were painted ochre yellow on a very thin and friable skin of white plaster which has disappeared, and of a fine swarthy flesh color on top of that. The Athena, as a woman, was naturally painted fairer than the men. This is the coloration of ancient fresco paintings. The ancients, in short, painted their statues no different from their mural paintings, and gave the same plaster coating, and ochre grounding to architectural statuary as they did to their stone and marble buildings.

There is no reason to suppose that Aiginetan architects and sculptors followed a different system from the V century architects and sculptors of Athens. Vestiges of the ancient coloration usually subsist, indeed, only where the heat of the encaustic painter's irons and live-coal pans drove the wax

pigments through the vanished sizing onto and into the white stone. The paler carnations were probably done with non-encaustic paints at all periods. They are rarely preserved on Greek and Roman marbles, and never on bronzes.

How much of the leaden additions may have been gilt we do not know. On a work of Greek sculpture of nearly the same period as the Aigina pediments, the frieze of the Knidian Treasury at Delphi, a spearshaft begun in marble was continued in metal, just as metal snakeheads were added to marble ægises, and metal curls to marble hair at Aigina. It is manifest, therefore, that the authors of that frieze and of these pediments painted their creations proper, paying no regard whatever to differences of material.

The hair of early Greek statues was usually painted red, or red with black lines, or yellow. These colors were chosen not because Greek heads were commonly of those colors, but rather on account of the rarity and distinction of light complexions among the Greeks. Homer often calls his heroes fair. He does so to distinguish them from the mass of a dark-haired race.

The plinths of all the Aigina statues were let into the cornices they stood upon. They were painted red. The tympanum, which stretched behind the statues like a screen, was doubtless painted azure, as the grounds of Greek reliefs nearly always are, when any vestiges of their ancient coloring happen to survive.

The hues of the architecture naturally answered the hues of the sculptured gables. The plaster pavement of the temple of Aphaia is scarlet. Its triglyphs were, as usual, blue; its metopes, which are blank, were probably red. The temple is a Doric hexastyle peripteros of conchyliferous

limestone. The different quality of this stone, and of the building's marble sculptures, disappeared under the stucco and its illuminations (*circumlitio*). Cockerell, who was one of the excavators, says, "The members of the entablature and pediment were discovered often in all their original vividness, which quickly disappeared on exposure to the atmosphere."

Glyptothek 74. Wolters 74. British Museum 165. Cockerell, TJP p. 27, Plates 6, 15, and 16. Blouet EM Plate 67. Brunn, Monuments 23. Mach 83.

17. **Trojan Champion.** Height 1.43. Dorian, soon after 500 B. C.

Parian marble. Munich Restored: Nose, crest, half of right forearm and right hand, spear, one third of the shield, both legs, the parts. Perhaps Æneas of Troy.

Corresponds closely to number 14, with which statue it exchanges places in Cockerell's arrangement of this gable. Both champions, the Greek and the Trojan, were probably bearded. The restorer has made one of them beardless. Their right position, as it is given them here, is determined beyond peradventure by the positions to which both statues fell, and lying in which they were found by their English and German discoverers.

Glyptothek 80. Wolters 75. British Museum 163. Cockerell, Plates 15 and 16. Blouet III Plate 68.

18. **Trojan Archer.** Height 3 feet. Dorian, soon after 500 B. C.

Parian marble. Munich. Restored: Tips of cap, nose and chin, some fingers, and the forepart of the left foot; some parts, too, of the right one. The height of the cap crest is excessive.

This figure is always known as Paris, son of Priam, seducer of Helen, cause of the Trojan War, and slayer of Achilles. It wears a Phrygian cap, which has holes in front for a metal wreath, and buckskin or knit tights. This Oriental bow-



man's dress differentiates the statue, strikingly, from its pendant, the Greek bowman Teukros. The quiver which Paris wears at his belt is carved of a separate piece of marble, and was riveted to the statue. It was painted red. The Trojan prince appears in this outfit in vase paintings. Homer makes him a weak fighting man, but a skilled archer. As the slayer of Achilles, Paris could not be omitted from a group depicting the Death of Achilles. Professor Wolters, however, who rejects that title, is of opinion that this archer, and a broken one like him at the left end of the east pediment, merely represent Trojan bowmen, without any portrayal of definite persons. One might go a little further and call all four archers Greek, regardless of their uniforms. For painted and carved portraits of Athenian cavalymen in the same costume persuade us that Greek soldiers who had campaigned on barbarian coasts often arrayed themselves in barbarian dress.

Leaden curls were fastened with bronze pegs in several places where there are visible drillholes. The blank marble surfaces of the Trojan bowmen's Phrygian caps, sweaters, and breeches were originally variegated with a scale pattern; it was doubtless illumined in colors to resemble the liveliest of textile dyes. Painted examples of the same costume are met with on red-figured vases and in a well-known early Athenian marble. Hittorff and Cockerell attest the painted scales on the tights of our Paris.

Glyptothek 81. Wolters 76. British Museum 168. Cockerell, TJP, Plates 15 and 16. Blouet III, Plate 68. Brunn, Monuments 24.

19. **Trojan Spearman Advancing.** Height 0.91. Dorian, soon after 500 B. C.

Parian marble. Munich. Restored: Head, neck, right armpit and shoulderblade, three fingers of right hand, left arm from midbiceps, right leg from knee, left knee with part of thigh, the toes of the left foot with the plinth, and the pubes. Perhaps Deiphobos of Troy, Helen's third husband.

The man has his shield extended, and advanced with his right hand raised to hurl a spear. Thorvaldsen's restoration of a dagger, held as no dagger ever was except on the stage, is wrong. The man brandished a spear. It is true that the misrestored right hand of this statue will not hold a spear without an interference of the standing spearman in front of it. The Danish sculptor's restoration of the head is equally false. There is no reason why the man should look down as he does. The restorer may have intended, at first, to let him stab a fallen enemy. The figure should have been restored to match its Greek pendant, of which little is new except its two hands.

The kneeling position was often used by early Greek artists to depict runners. The present figure did not drop knee to ground in its unrestored condition.

Glyptothek 82. Wolters, 77. British Museum, 166. Cockerell TJP Plates 15 and 16. Blouet, EM Plate 65.

20. **Dying Trojan.** Height 0.39; length 1.37. Dorian. soon after 500 B. C.

Parian marble. Munich. Restored: Head, neck, left arm, parts of right arm and right fingers, and both legs from the knees.

The young man is naked, and recumbent, like his pendant at the other end of the gable. Thorvaldsen has given him the rictus of the Dying Trojan Warrior of the east pediment. An arrowhead was evidently fixed in his left knee between his restored thumb and forefinger; but only a drillhole with

lateral clefts remains to attest the presence of the lost metal addition. The original marble is very badly corroded by lying in wet soil, and was a mere torso before its restoration in Rome. It is the worst preserved of all the restored statues.

Glyptothek 83. Wolters 78. British Museum 169. Cockerell Plates 15 and 16. Blouet EM Plate 65.

### EAST PEDIMENT OF THE TEMPLE OF AIGINA

21 to 25. **A Battle in the Siege of Troy, by Herakles.** Inside height of the gable 5 feet 5 inches. Width 41 feet 10 inches. Dorian sculpture, executed soon after 500 B. C.

From original sculptures of Parian marble, discovered at a ruined Doric temple on the Greek island of Aigina in 1811, by Linckh, Haller, Cockerell, and Foster.

An incomplete gable group of only five extant figures, left complete enough to set up, out of an original fourteen. These figures were unearthed at the east end of the ruin. Ten fairly complete figures from the west gable of the same temple were excavated at its west end. The excavation occupied only sixteen days, and the whole fifteen statues, together with many broken pieces of these and of many other figures, were purchased of the islanders for eight pounds Turkish. The lucky discoverers advertised an auction sale of the marbles in Malta, whither the Prince Regent, afterwards George IV of England, dispatched an agent. Stress of weather compelled the vessel which conveyed the antique statuary to head for Corfu, Ionian Islands. The Aiginetan marbles were knocked down there in 1812 to the Crown Prince of Bavaria, afterwards King Louis I, and the founder at his capital of Munich of a

famous gallery of antique statuary called the Glyptothek. The price paid by Prince Louis, in default of a competitor at Corfu, was the very small one of 10,000 Venetian sequins = 30,000 dollars of United States money.

Prince Louis commissioned Thorvaldsen, as the foremost sculptor of the age, to effect a proper restoration of the Aiginetan statues. The Danish sculptor had even greater difficulties to overcome in the peculiar, very early Greek style of the originals, and in his own ignorance of their subject, and original arrangement, than he had in their sad condition of breakage. Thorvaldsen and his assistant Martin Wagner deserve the credit of accomplishing a finer piece of restorer's work on the Aiginetan statues than any other restorers had until then ever performed, with equal obstacles, on a commission of importance. Their critics have been able to note very few gross errors in their work. A very complete description of the condition of the Aiginetan statues as delivered to Thorvaldsen's studio in Rome in 1816 was published by Wagner in Munich. Plaster casts of the marbles, made before their restoration, are preserved there. The work was completed in 1817.

Wagner calls attention in his essay to several striking peculiarities of the modelling and carving.

The story of the war which Telamon of Aigina, aided by Herakles, waged against Laomedon, King of Troy, is related by Apollodoros II, 6, 3. A demonstration of the pre-Homeric character of a Trojan Herakleid, vestiges of which subsist in the Iliad, is given in a dissertation by the compiler of the present catalogue: Emerson, *De Hercule Homérico*, Munich 1881. Engraved restorations of the east gable of Aigina have been published by Prachov, *Monumenti dell'*

Instituto IX Plate 57 (10 figures; wounded warrior as restored), and by Cockerell, Temple of Jupiter Panhellenius, Supplementary plate (12 figures; wounded warrior not as restored). Also, after these prototypes, by Müller, Denkmäler I, 8. Compare Blouet, Expédition de Morée III Plate 58. Murray, History of Greek Sculpture I, Plate 7. Overbeck, GGP. Figure 29b reproduces Lange's arrangement. Brunn, Monuments 121 gives two heads from this gable.

Illustrations and discussions: Cockerell, The Temple of Jupiter Panhellenius at Aegina. London 1860. Blouet, Expédition de Morée, volume III, Plates 46 to 70. Paris 1838. These are still the best engravings of the marbles. Garnier's architectural restoration of the temple was executed in 1852 and published Paris 1884. Fenger, Dorische Polychromie Plate I, gives a chromo-lithograph restoration of the whole west façade of the temple. Clarac, Musée, V Plates 815-821. Brunn, Ueber das Alter der aeginetischen Bildwerke in Proceedings of the Royal Bavarian Academy of Sciences 1867, I, p. 405. Brunn, Ueber die Composition der aeg. Bildwerke, *ibidem*, 1868, II, p. 448. Brunn, Beschreibung der Glyptothek, numbers 59 to 78, and Prachov Monumenti dell' Instituto IX, 57. Konrad Lange, Leipziger Berichte 1878 II p. 1, and Archaeologische Zeitung 1880. Leopold Julius, Jahrbücher für Philologie 1880 p. 1. Rayet, Monuments de l'art antique I, several plates. Wolters 69-87. Brunn, Monuments 23-28 and 121. Smith's Catalogue of Sculpture 160-180. Furtwaengler, Beschreibung der Glyptothek 74-196. Overbeck, Geschichte der griechischen Plastik, Chapter Five. Collignon, Histoire de la sculpture grecque, Chapter Two.

The ruined Doric temple of Aigina is distant seven miles from the modern and ancient harbor town and capital of the island, also called Aigina. In default of clear evidence it was formerly attributed, wrongly, to Jupiter Panhellenius and to the goddess Athena, whose figure appears in both of its gables. It is now known to have been a fane of the goddess (Artemis) Aphaia.

21. **Wounded Trojan Warrior.** Height 0.64, length 1.845 meters. Dorian, soon after 500 B. C.

From the west end of the eastern gable of the temple of Aphaia, Aigina, Greece. Parian marble. In the Glyptothek, Munich.

Restored by Thorvaldsen: the whole plinth, much of the mended shield, the man's whole right leg from mid-thigh; also, his helmet-crest, which was originally mortised in a round hole sunk in the crown of the helmet, half the nose-piece of his visor, four fingers of his left hand, and four toes of his left foot. The man is wounded in his left breast and rests on his arm, which is passed within the handles of his round shield.

This statue is among the finest of the whole series, and strikingly superior to the tame, nude, wounded Greek and Trojan of the west gable. In conjunction with the slightly large dimensions of the east gable statues, as compared with their counterparts of the west gable, its superior quality is believed to justify the attribution of the whole east gable to a different and better sculptor than the author of the west gable was. The character of a mature, mortally wounded, fighting man, whose ebbing strength barely suffices to steady him from falling prone upon the ground which his blood is staining, has not been more finely seized and portrayed in the Dying Gaul itself, or in Lord Byron's famous stanzas on that late Greek statue, than it has been caught in this nervy old Aiginetan statue.

Cockerell Plate 14. Blouet III Plate 59. Glyptothek 85.  
Wolters 79. British Museum 175. Mach 79.

22. **A Trojan Champion.** Height 1.47. Dorian, soon after 500 B. C.  
From the eastern gable of the temple of Aphaia, Aigina, Greece.  
Parian marble. In the Glyptothek, Munich.

Restored by Thorvaldsen: head, part of neck, hands, right thigh,  
the parts, the right heel with adjacent parts, the most of the shield.

The modern head is a copy of the wounded Trojan warrior's head  
in the left end of the same gable, and absurdly wears the wounded  
man's paindrawn features.

It is scarcely possible to name this Trojan soldier, even  
granting the proposed identification of the fallen man with  
Oïkles the companion of Herakles, which is an incorrect one.  
The leading champion of the Trojans may be King Lao-  
medon himself, whose refusal to deliver his divine horses to  
Herakles for saving Princess Hesione from a sea-monster,  
as promised, was the cause of the warfare of Herakles upon  
Troy. Or he may be a son of King Laomedon whose re-  
lation to that monarch was the same as Hektor's relation to  
Priam. The legend makes Priam, himself, fall a captive to  
Herakles by the successful uotcome of the Greek hero's war  
with Laomedon, and Hesione ransom the boy with her veil.  
That version of the Herakleian epic scarcely admits of Prince  
Priam's figuring as a leading Trojan combatant in the  
eastern pediment at Aigina.

It is uncertain whether the present figure originally held  
a sword or a spear; but the analogy of the west pediment is  
in favor of the latter weapon.

Glyptothek 86. Wolters 80. Smith 176. Illustrations:  
Cockerell, Plate 14. Blouet III, Plate 59. Brunn, Monu-  
ments 28. Mach 81.

23. **Fallen Trojan Warrior.** Length 1.57. Dorian, soon after 500 B. C.

From the central, recumbent figure, lying before the feet of the standing goddess Athena of the east gable of the temple of Aphaia Aigina, Greece. Parian marble. In the Glyptothek, Munich.

The helmed head is a restoration by Thorvaldsen. Other modern additions are the right leg, and the left from the knee down. The left side of the statue is badly corroded.

The proper restoration of this figure, and its place in the pediment, have provoked discussion. The statue represents a fallen or falling hoplite, about the possession of whose arms and body the battle rages with daring and spirit. The wounds on the man's breast require placing him so as to show them, with his head to the right end of the gable. Cockerell wanted him placed head and feet about. The discovery was supposedly made at Munich that the naked youth who bends forward and down as if to snatch this fallen enemy's arms, or body, originally held a helmet in his hands. Since that figure stood to the right of the center, in the same east gable with our fallen soldier, it would follow, first, that Thorvaldsen was wrong to give the present figure a helmet, and second, that the fallen man is not a Greek. The bent-over man would not rob a fellow-Greek of his arms. It was plain, then, that the hypothesis which named the fallen man Oïkles, man at arms of Herakles, fell to the ground quite as hard as he does himself. Furtwaengler, however, makes the object in the naked man's preserved antique right hand the point of the fallen soldier's sword, involving a bold motive of combat, for which there are analogies on early vases.

The sculptors avoided making either fallen warrior a dead man, because prostrate bodies would have lacked vitality. They would also have been very indistinctly visible to eyes



that sought to make out the pediment statues one by one, and in their relation to one another, from below.

Glyptothek 88. Wolters 81. Smith 177. Engraved as restored, Cockerell Plate 14, and on a supplementary plate in the position of the fallen warrior of the west gable. Blouet III, Plate 61.

24. **A Naked Greek Snatching a Fallen Man's Sword.** Height 0.97. Dorian. Soon after 500 B. C.

From a statue of the east gable of the temple of Aphaia, Aigina, Greece. Parian marble. In the Glyptothek, Munich. Restored by Thorvaldsen: nose, arms, most of right foot, left foot, pubes, and membrum.

A broken, naked figure of the otherwise better preserved west gable of the temple repeats the action of this statue. Its position in the west pediment group correlates both figures more clearly than the incomplete condition of the east gable can correlate them with the whole movement of the two, almost identical compositions. The Aiginetan sculptors chose for their subject one of those heroic battles which are so frequently described in the *Iliad*, where one side puts forth all its strength to capture the arms and the body of some fallen hero, and the other does the same to save both. A plastercast of the present figure has been used quite successfully to replace its injured counterpart of the west pediment, in that composition. The only difference between the two statues appears to be that the Trojan youth of the west pediment reached for the person of his fallen opponent to despoil it, whereas the remnants of a sword in one unrestored hand of the present statue shows that it represented a Greek combatant of the eastern pediment, who was intent upon capturing the arms of a wounded Trojan.

Thorvaldsen wrongly restores the naked youth's hands

empty. Otherwise, Thorvaldsen and Wagner hit the relation of the Naked Greek to the Fallen Trojan Warrior very true. Prachov, in *Annali dell' Instituto* 1873 p. 140, proved, by their extant fragments, that there were, really, two naked weapon snatchers in each pediment, and both compositions are now so restored by well-informed critics and engravers.

Glyptothek 88. Wolters 82. Smith 178. Cockerell, Plate 14. Blouet III, Plate 61. Brunn, *Monuments* 26. Collignon, *Histoire* I Plate 4.

25. **Herakles as Archer.** Height 0.79. Dorian, soon after 500 B. C. Herakles here appears in armor, which is unusual. This figure also is from the east pediment, in which a victory of Herakles over the Trojans is represented.

Restored: Nose, flaps of the cuirass, left hand, right forearm, right foot, part of left thigh and knee. From one of the statues in Munich.

The archer kneels to discharge his arrow. A quiver, now missing, hung at his left side. The right shoulder piece of his corselet was unbuckled in the heat of the fight.

Thorvaldsen and Wagner wrongly placed this figure of an armed, kneeling archer at the left end of the pedestal upon which they set the five extant statues of the east pediment. That those artists did not perceive their mistake was due to the unusual care with which the Aigina statues are executed on front and back. It has been said a little carelessly that Greek sculptors lavished equal care on the finish of their carvings, both before and behind. The present statue is an exception to that rule of their art, in so far as the left side of its cuirass is sculptured with an effect of scale armor which does not appear on the right side of the corselet. It is inconceivable that the extra detail should be carried out on the off side of a statue, which was turned toward the tympanum of its triangular gable, and not on its visible side. It is there-

fore plain that the Shooting Herakles belongs at the right end of the pediment. Fragments exist of a kneeling Trojan archer in Oriental uniform, which originally occupied a corresponding position near the south, or left corner of this gable.

The lion's mask on the head of this statue is the decorative treatment of a metal helmet. As there are few other examples known of the lion's skin of Herakles being represented in this way, grave doubts have arisen whether the theory that the statue portrays Herakles is tenable. But the name is retained here; and it conveys the best identification of the event and heroes represented by the Aiginetan sculptor.

This archer knelt next in front of a crouching spearman, as the other three archers of the Aigina gables also did. Even more than in the case of Paris, says Wolters, the artist has impressed his consciousness of the character of the figure to be represented on the Herakles. "The figure is a small but a very vigorous one. Pindar, too, describes Herakles so, and this physical type appears the best suited to the character of the hero, whose chief distinction was endurance. Expression is not altogether lacking in his face either. The mouth, which in the case of the Dying Warrior is open, as if moaning or breathing heavily, is tightly closed in the Herakles. And this is the natural expression of the strained attention that controls Herakles at the moment of drawing his bowstring. In general, of course, individualization and facial expression cannot be spoken of in connection with these statues."

Glyptothek 84. Wolters 83. British Museum 179. Cockerell Plate 14. Blouet III Plate 60. Rayet, Monuments I, Plate 25. Mitchell, Selections Plate 1. Brunn, Monuments 27. Mach 82.



PLATE II.  
WOUNDED GREEK. AIGINETAN MARBLES NO. 11.  
From the engraving in Blouet, *Expédition de Morée* Vol. III.



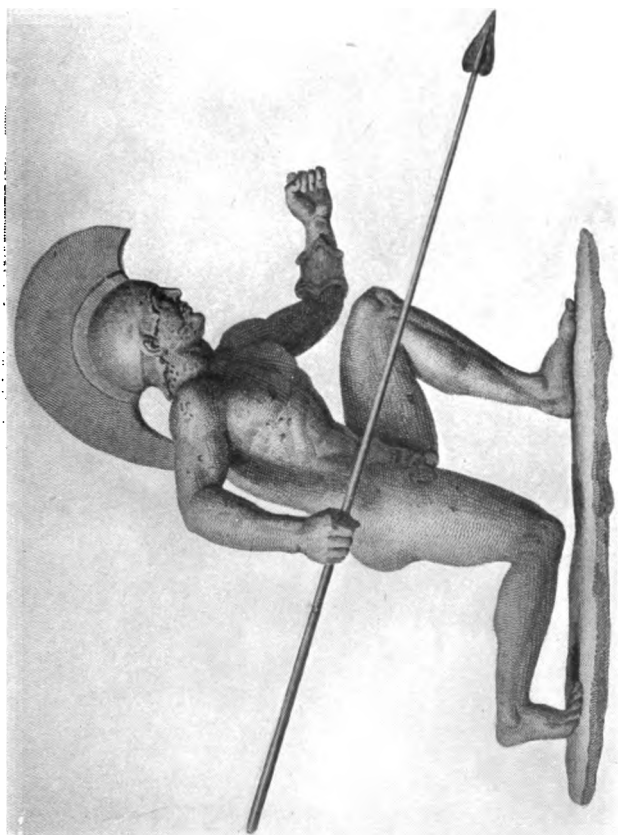


PLATE 12.  
GREEK SPEARMAN ADVANCING. AIGINETAN MARBLES NO. 12  
From the engraving in Blouet, *Expédition de Morée* Vol. III



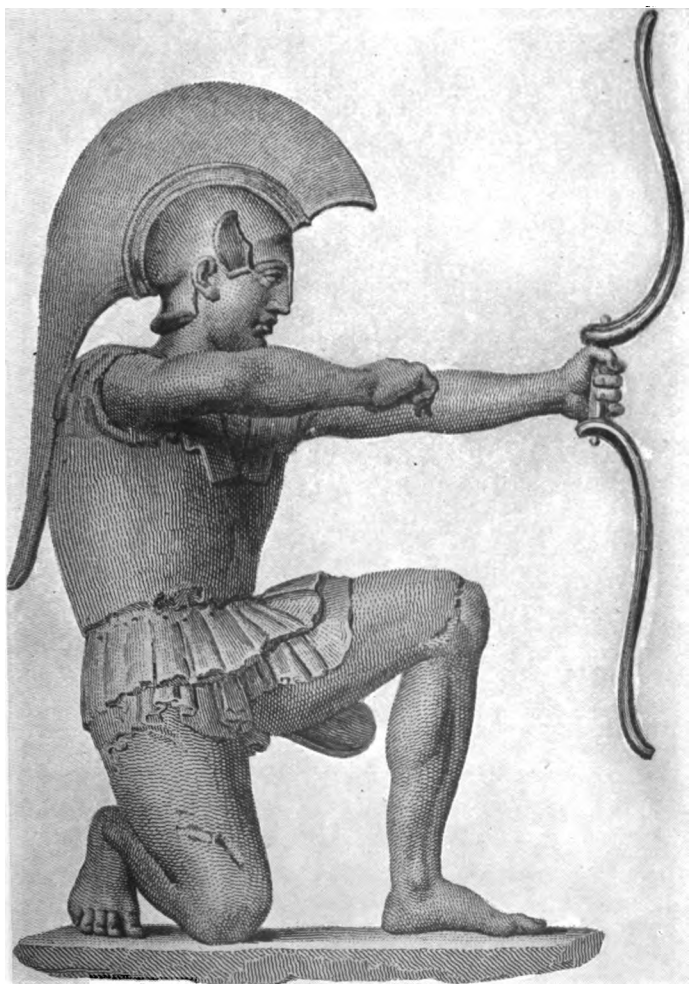


PLATE 13.  
GREEK BOWMAN. AIGINETAN MARBLES NO. 13  
From the engraving in Blouet, *Expédition de Morée* Vol. III.





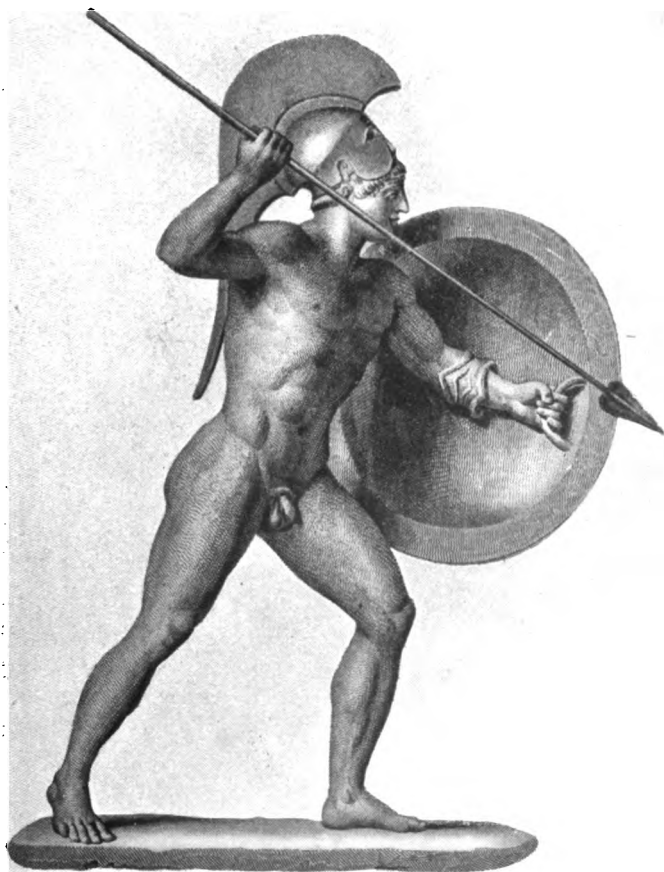


PLATE 14.  
GREEK CHAMPION, PERHAPS KING AJAX OF AIGINA.  
AIGINETAN MARBLES NO. 14.

From the engraving in Blouet, *Expédition de Morée* Vol. III



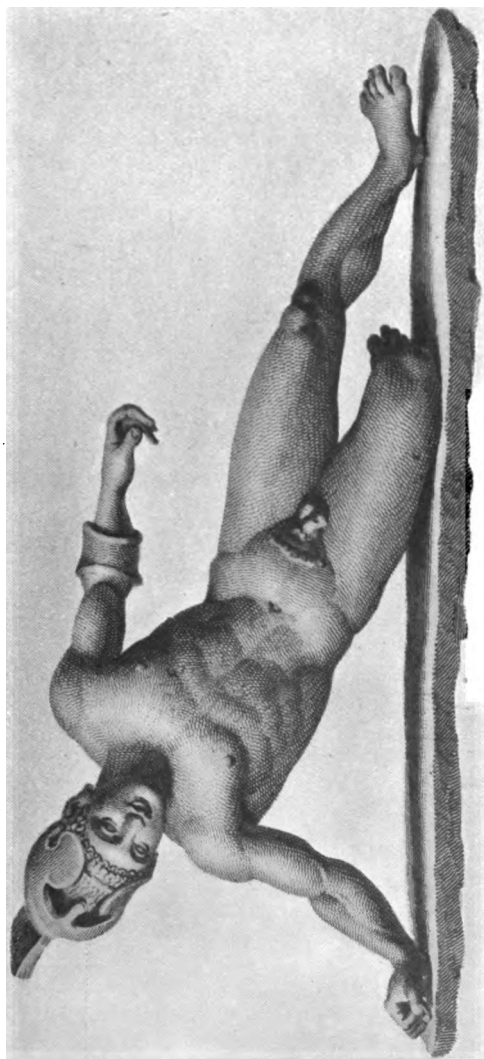


PLATE 15.  
THE FALLEN ACHILLES. AIGINETAN MARBLES NO. 15.  
From the engraving in Blouet, *Expédition de Morée* Vol. III.





PLATE 16.  
ATHENA PRESIDING OVER THE BATTLE. AIGINETAN  
MARBLES NO 16.

From the engraving in Blouet, *Expédition de Morée* Vol. III



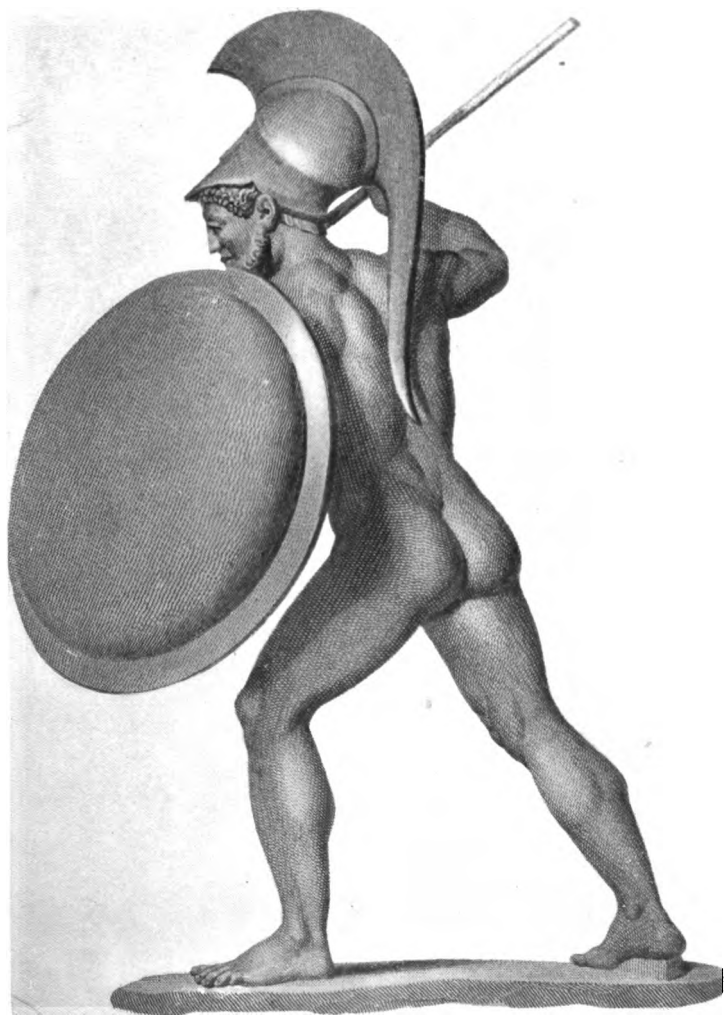


PLATE 17.  
TROJAN CHAMPION, PERHAPS ÆNEAS OF TROY.  
AIGINETAN MARBLES NO. 17.  
From the engraving in Blouet, *Expédition de Morée* Vol. III







PLATE 18.

TROJAN ARCHER, PERHAPS PARIS OF TROY. AIGINETAN  
MARBLES NO. 18.

From the engraving in Blouet, *Expédition de Morée* Vol III



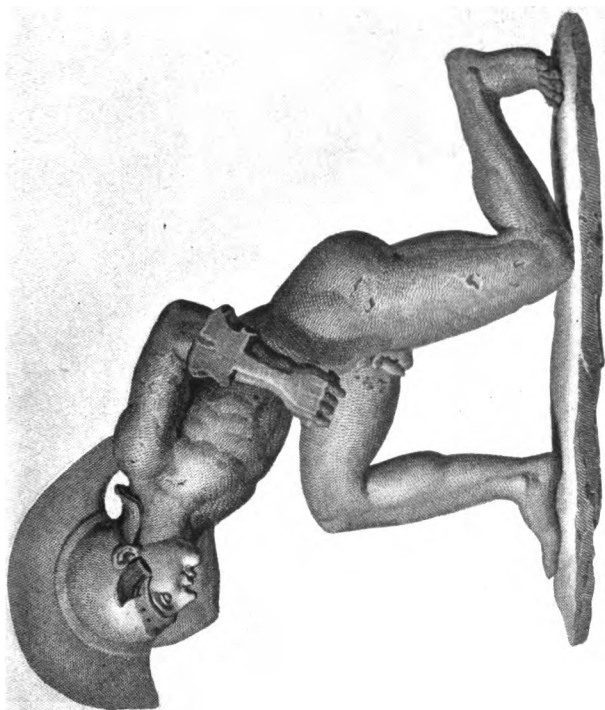


PLATE 10  
TROJAN SPEARMAN ADVANCING. PERHAPS DEIPHOBOS OF TROY.  
AIGINETAN MARBLES NO. 10.  
From the engraving in Blouet, *Expédition de Morée* Vol. III.





PLATE 20.  
DYING TROJAN. AIGINETAN MARBLES NO. 20.  
From the engraving in Blouet, *Expédition de Morée* Vol. III



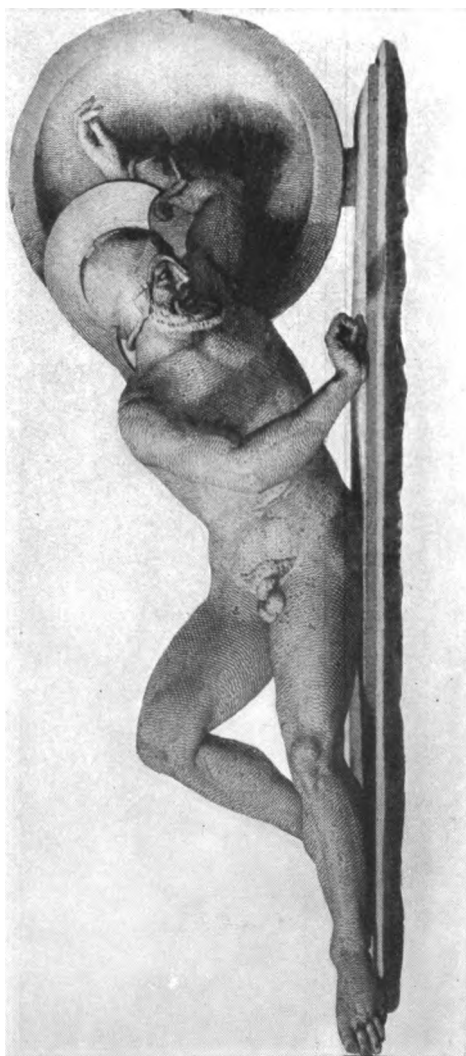


PLATE 21.  
WOUNDED TROJAN WARRIOR, EAST GABLE. AIGINETAN MARBLES NO. 21. .  
From the engraving in Blouet, *Expédition de Morée* Vol. III.





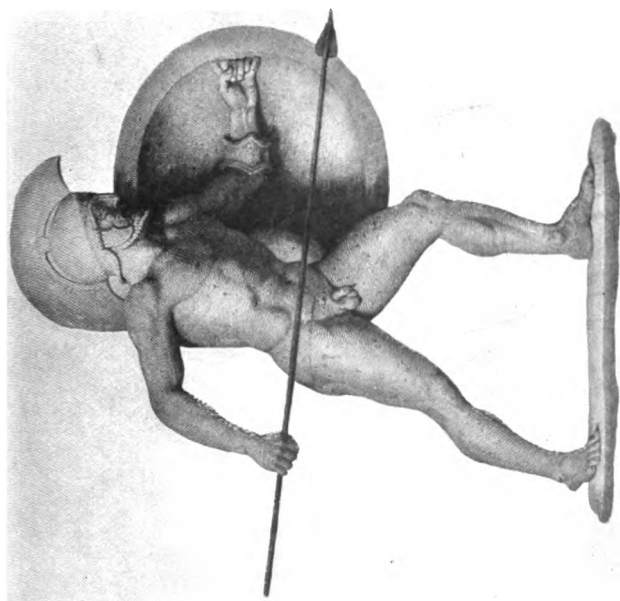


PLATE 22.  
A TROJAN CHAMPION, EAST GABLE. AIGINETAN  
MARBLES NO. 22.  
From the engraving in Blouet, *Expédition de Morée* Vol. III.



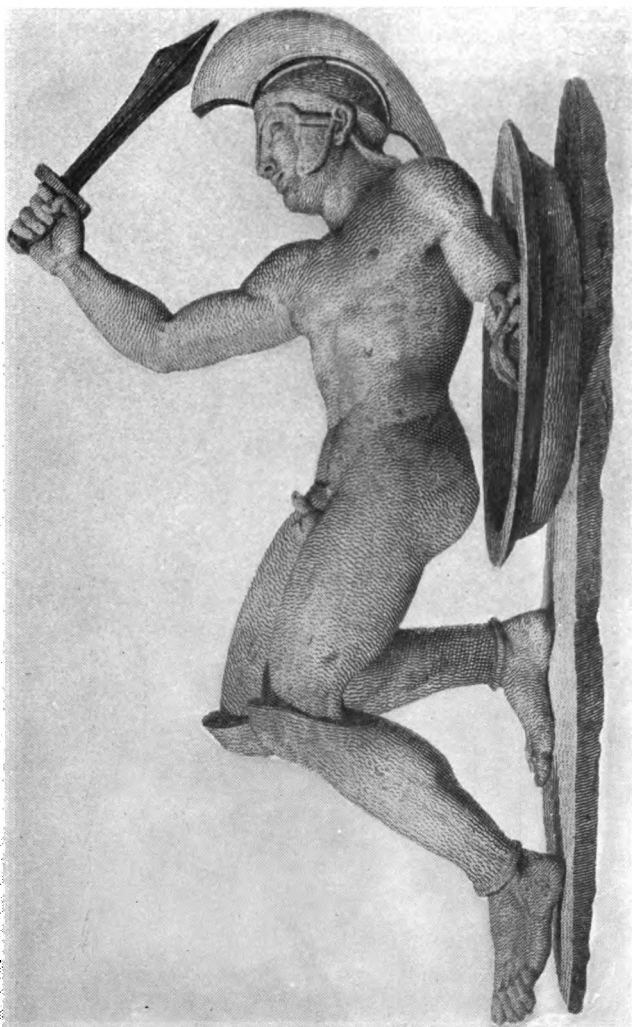


PLATE 23.

FALLEN TROJAN, PERHAPS PRINCE PRIAM OF TROY. FROM THE EAST GABLE OF THE  
TEMPLE OF APHAIA, AIGINA. AIGINETAN MARBLES NO. 23.

From the engraving in Blouet, *Expédition de Morée* Vol. III.



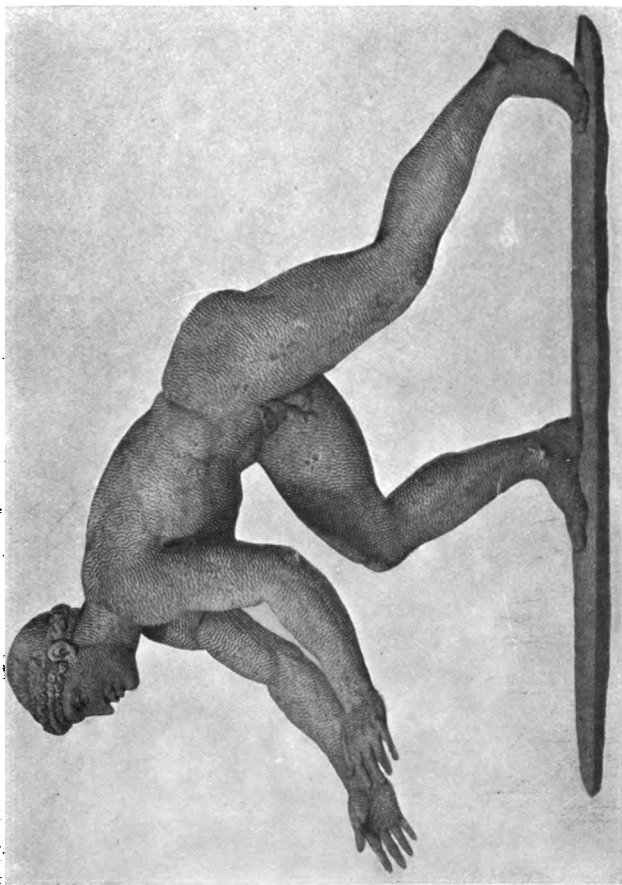


PLATE 24.

NAKED GREEK, SNATCHING AT A FALLEN TROJAN'S SWORD. FROM THE EAST  
GABLE OF THE TEMPLE OF APHAIA, AIGINA. AIGINETAN MARBLES NO. 24.

From the engraving in Blouet, *Expédition de Morée* Vol. III.





PLATE 25.

THE ARCHER HERAKLES, BESIEGER OF TROY. FROM THE EAST  
GABLE OF THE TEMPLE OF APHAIA, AIGINA.  
AIGINETAN MARBLES NO. 25.

From the engraving in Blouet, *Expédition de Morée* Vol. III.















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